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Concepts of creativity operating within a UK art and design college (FE/HE) with reference to Confucian heritage cultures: perceptions of key stakeholders

Natascha Radclyffe-Thomas

Abstract

Cultural norms determine where creative ideas and products arise and how they are judged; yet despite the prevalence of literature on creativity, ambiguity persists about global understandings of the concept. The internationalisation of higher education has resulted in multicultural classrooms that provide opportunities for intercultural communication and creative collaborations yet risk misunderstandings and cultural essentialism. There is a lack of empirical research into student learning in art and design and even less that takes cultural contexts into account.

The main methodological models that have emerged since the mid twentieth century endorse an understanding of creativity as an internal cognitive function. As the majority of intercultural creativity research is based on assumptions about individual and collective societies the antipathy between creativity and conformity has been perpetuated. The literature reveals multiple functional definitions of creativity operating in the UK and a value paradox between Western and non-Western models of creativity.

Using semi structured interviews with stakeholders in a UK art and design college as well as analysing institutional documents, the research investigates how previous teaching and learning experiences impact the understanding, teaching, practice and assessment of creativity in a multicultural environment with particular reference to Confucian heritage cultures.

The study explores individual and societal level themes and concludes that contemporary creativity cannot be separated from cultural context and proposes a model of intercultural creativity in concurrence with confluence models combining a number of individual and cultural factors. Creativity is conceived as the fusion of individual creative potential with a favourable social context manifested in a collaborative learning culture. Recommendations are made with regard to the necessity of raising intercultural awareness amongst students and lecturers.

University of Durham

School of Education

**Concepts of creativity operating within a UK art and design
college (FE/HE) with reference to Confucian heritage
cultures: perceptions of key stakeholders**

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Thesis submitted in partial fulfilment of the requirements for the
Doctor of Education degree

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List of Abbreviations

AL Associate Lecturer

CFC City Fashion College

CHC Confucian Heritage cultures

CUA City University of the Arts

FP Fashion Prep

IMH Intrinsic motivation theory

SEA South East Asia

Declaration

No material contained in this thesis has been submitted to this or any other institution in application for admission to a degree of any other qualification.

Statement of Copyright

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Dedication

To my family, especially my children Babette and Beau and my husband Tommy who endured the piles of paper and provided patient support throughout; and to my dogs Teddy and Kitty- thanks for all the walks.

'In the city there's a thousand things I want to say to you.'

The Jam, In the City, 1977.

Concepts of creativity operating within a UK art and design college (FE/HE) with reference to Confucian Heritage cultures: perceptions of key stakeholders

Chapter 1 Introduction

1.1 Purpose of the Study and Research Questions

The UK currently has a quarter of the global market share of international students; there were over 300,000 international students in the UK for the academic year 2004-5 (UKCOSA, 2007) and nearly 350,000 for the academic year 2007-8 (UKCISA, 2009) of which two-thirds were from non-European Union countries. Numbers are predicted to rise to nearly half a million international students by 2020 including approximately 145,000 students from China (Halpin & Buckley, 2004); recent British Council research using new measures for defining students' residential status suggests this figure has already been reached (Lightfoot, 2009). The internationalisation of higher education and resultant multicultural classrooms both poses challenges and presents opportunities for students, lecturers and educational institutions; studying abroad is promoted as a chance for students to develop greater awareness of their own and host cultures and thus advance intercultural understanding (Allport, 1954; Byram & Fleming, 1998). Yet there is evidence that Western design education exoticises the non-Western emphasizing cultural differences whilst perceiving International students as a homogenous group (Sovic, 2008a); whilst non-Western cultural artefacts are frequently utilised as a source of design inspiration, in Western art and design there is a lack of awareness of International students' prior educational experiences and a danger of working with lazy cultural generalizations (Radclyffe-Thomas, 2007). The creative industries are fundamental to the UK economy yet no consensus on a working definition of creativity exists in art and design education and the merit of defining creativity in a narrow, static manner remains a matter for discussion. Banaji, Burn and Buckingham's (2006) literature review highlights the range of different (the authors identify nine) functional definitions of 'creativity' operating within UK arts education, each understanding emanating from different contexts and each associated with its own suppositions and implications. Whilst Western art and design education promotes the creative process (Radclyffe-Thomas, 2008) and Western models of creativity value experimentation and innovation (Gardner, 1989a; Weiner, 2000); art and design education in Confucian Heritage Cultures (CHC)¹ focuses on the creative product (Tsui, 2009) and values technical mastery (Dineen & Collins, 2005; Fung & Choi, 2001). The majority of creativity research has been undertaken in the West yet Western notions of creativity are often assumed to be universal and so communicated tacitly (Bregazzi, 2007; Cowen, 2002; Sovic, 2008b) leaving students shocked at the degree of independent study and the strong theoretical slant of a UK art education, and

¹ CHC is D.Y.F. Ho's 1991 term for the cultures of China, Taiwan, Singapore, Hong Kong and Korea, in Biggs, 1996).

surprised their skills are not valued more (Sovic, 2008b). Thus the greatest barrier facing international students seeking an art and design education in the UK is becoming, in Gardner's phrase (1989a) 'symbolically literate', (p99); a lack of guidance or awareness about differences in theory and practise between their home and UK learning cultures (Sovic, 2008a) may mean international students fail to embrace Western design models and resort to maintaining their ethnic aesthetic (Kim, 1988) thus negating a primary reason for studying abroad.

Fashion is an international creative industry and London is at the centre of the UK's creative economy. The City Fashion College (CFC)² is one of six colleges of the City University of the Arts (CUA), whose constituent colleges have been providing art and design education since the 19th century. CUA is credited with attracting highly creative critical thinkers (Smith, 2006); students' learning is characterised as practise based, creative and closely affiliated with industry (Good University Guide, 2007). The City Fashion College (CFC) is the UK's only specialist college for fashion offering a range of courses in fashion design and technology, management and marketing, communication, promotion and image creation, to students from over 70 countries, as well as having global academic and industrial links (CFC, 2007a). With 16% of its students being international, CUA is listed in the top 20 of UK universities for the recruitment of International students (UKCOSA, 2007). The Fashion Prep course (FP), at CFC, is an introductory one-year full time course designed to develop fundamental skills in art, design and communication with a fashion focus (CFC, 2007b) and has been highlighted within the university as having an extremely successful progression rate for its students. This course is unusual, even in the global environment of CFC, in that the majority of students (approximately two thirds) are International; including a large number (just over a third of the total student cohort) of CHC students.

Creativity does not exist in a vacuum (Sternberg & Lubart, 1995), yet much creativity research decontextualises creative people, processes and products (Lubart, 1999), treating creativity solely as a mental process and reducing its recognition to factors such as how many gifted individuals there are in a society (Csikszentmihalyi, 1999). Culture refers to a shared system of cognitions, behaviours, customs, values, rules and symbols (Lubart, 1999); as a socially constructed phenomenon (Niu & Sternberg, 2002) creativity presupposes a community of people who ascribe to these (Csikszentmihalyi, 1999), and channel them through educational systems, social values and reward systems (Lubart, 1999; Niu, 2006) that inhibit or facilitate creativity (Lubart, 1999; Zha, Walczyk, Griffith-Ross, Tobacyk & Walczyk, 2006). The majority of intercultural creativity research is based on assumptions about individual and collective societies and perpetuates the antipathy between creativity and conformity (Ng, 2001). In addition to the fundamental value paradox between Western and CHC models of creativity there is no consensus on the

² Pseudonyms have been utilised throughout the thesis to protect the identity of actual institutions and individuals.

extent to which creativity is wholly an internal personality trait, an external phenomenon shaped by cultural experiences or a combination of both.

This study builds on my experiences over ten years as lecturer, course manager and personal tutor at CFC teaching fashion and related subjects (both studio-based and theoretical) in multicultural classrooms, my experiences of intercultural communication and growing awareness that the expectations of a UK fashion design education are not always explicitly stated nor universally understood and accepted (Radclyffe-Thomas, 2007). The thesis aims to examine the effective constructs of creativity that operate in a UK FE/HE art and design college with particular reference to CHC students, and how the sub-culture of a specific course impacts on teaching and learning. In order to inform theory and generate practical improvements for learners (Robertson, Line, Jones & Thomas, 2000) and educators, the thesis aims to focus on the theory and practice of art and design teaching and learning with a particular focus on the international and intercultural dimensions. Key issues are to uncover different stakeholders' concepts of creativity; whether international and home students share understandings with each other, the course tutors, leadership and senior management within the university, and how previous teaching and learning experiences impact the understanding, teaching, practice and assessment of the concept. As such a main research question and two sub questions are formulated; to be further focussed as the study progresses (Ely, Vinz, Downing & Anzul, 1997).

Research Question and Sub Questions

1. What models of creativity are operating within a UK FE/HE art and design college with a large proportion of CHC students?
2. How much commonality or divergence is there between different stakeholders' views of creativity?
3. How do these constructs impact on the teaching and learning within the college, with reference to the Fashion Prep course?

1.2 The Significance of the Study

'Methodological issues are never purely and simply methodological. Overtly or not they always call into play deeply held convictions about the nature of knowledge and truth.'

Gruber and Wallace, 1999, p93.

There is a lack of empirical research into student learning in art and design (Drew, Bailey & Shreeve, 2002); there is even less research that takes account of cultural contexts

which is a particular lack given that opinions about art and 'what constitutes art' are culturally bound (Fleming, 2006, p55). Defining something as creative involves evaluation and judgement; which may vary radically at different times and in different places (Weiner, 2000). There is often an underlying assumption of the existence of an objective quality 'creativity' that those judging can recognise; however do those assessing have an external, objective standard by which to evaluate creativity? (Csikszentmihalyi, 1999). Research into the effect of culture on creativity is crucial as globalisation increases (Ivcevic, 2009) yet little research exists investigating cultural differences in creative potential and whether these persist, or even become more pronounced at higher levels of education (Sternberg, 2006a; Zha et al, 2006). Thus the challenge of providing an effective art and design education in an era where the world is increasingly interconnected by globalisation (Byram, Nichols & Stevens, 2001; Fennes & Hapgood, 1997) is as much about creating a culture as it is about designing a syllabus (Fleming, 2006) and it is pertinent to enquire how and to what extent cultures influence contemporary conceptions of creativity and creative production (Niu & Sternberg, 2002).

There are bodies of literature investigating both differing concepts of creativity and exploring the international student experience, however this literature does not extend to the experiences of all stakeholders in multicultural educational organisations (Leonard, Pelletier & Morley, 2003). Psychologists have asked whether a truly global concept of creativity exists; there is evidence that people in all societies share a belief in some universal core characteristics of creativity: originality, imagination, intelligence and independence (Niu & Sternberg, 2002). Although views of creativity are not identical in the West and in the East, the lack of investigations into CHC people's implicit theories of creativity make it hard to define exactly what constitutes creativity in these cultures (Niu & Sternberg, 2002). If creativity is perceived differently from one culture to another (Niu & Sternberg, 2002), what is novel, high in value or task appropriate may vary from person, task or environment (Sternberg & O'Hara, 1999); the system of cultural rules that determines where creative ideas and products arise and how they are valued must be recognised (Choe, 2006; Csikszentmihalyi, 1999; Feldman, 1999; Lubart, 1999). There are currently no validated, standardised, cross-cultural tests for assessing creative potential (Zha et al, 2006) and a scarcity of cross-cultural creativity research (Chen, Kasof, Himsel, Dmtrieva, Dong & Xue, 2005; Niu, 2006; Sternberg & Lubart, 1995). Most studies examining people's theories of creativity have been conducted in Western societies, particularly the United States (Niu & Sternberg, 2002) and the global dominance of a Western (American) conception of creativity (incorporating notions of individuality, democracy and equal opportunities) has led to a situation where according to some commentators this view forms the notion of creativity and other perceptions of it are disregarded (Baer & Kaufman, 2006; Niu & Sternberg, 2002; Weiner, 2000).

A review of unpublished research on international students by Leonard, Pelletier and Morley (2003) highlights the need for more research, on several fronts, into the impact of

the internationalisation of UK classrooms. Firstly as most research into the international student experience has been carried out in Australia, New Zealand, Canada and the United States, there is a need for research to be carried out in other countries. Secondly there is a noted lack of research into whether or how the increase in numbers of international students has affected curriculum or pedagogy. In addition there is a deficiency in comparative research and few studies on international students are easily generalised to broader contexts than the original research scenario; many studies focus solely on one nationality without investigating home or other international students' experiences thereby limiting knowledge as to the similarities and differences in experience and opinion of diverse student cohorts. Therefore there is a need for research that compares the experiences of both home and international students from several countries. Furthermore the lack of longitudinal research means there is little information about whether students' perceptions and experiences are subject to change over time.

There is a prevalence of literature on creativity and yet still ambiguity about what creativity means to different people or in different places. In contrast there is limited literature on teaching and learning in art and design and the area of fashion design remains almost completely unexplored. The thesis extends the work of Banaji, Burn & Buckingham (2008) by introducing the intercultural aspect to the study of constructs of creativity in UK educational institutions. The thesis will investigate the experiences and beliefs of both international and home students as well as their teachers and those involved in managing international recruitment and academic standards. The outcome of the study will be recommendations for policy change and/or educational interventions; the projected audience for the findings are education managers and practitioners who place great value on directly relevant information (Hammersley, 2002).

1.3 The Organisation of the Thesis

The thesis is divided into six chapters. The first chapter is an introduction that sets out the contextual background of the study. It introduces the Fashion Prep course at CUA and situates it within the internationalisation of UK art and design education. It highlights the lack of research in the areas of teaching and learning in art and design, the international student experience and cross-cultural constructs of creativity.

The second chapter is a two-part literature review. The first section traces the origins of the contemporary Western conception of creativity and introduces a range of methodologies, namely psychometric, experimental, biographical and the more recent confluence approaches that utilise both quantitative and qualitative research methods. The literature is discussed with respect to diverse tests and measures of creativity, and examines the personality attributes ascribed to creative people. It highlights the lack of consensus in relation to definitions of creativity as an individual or a social phenomenon,

and the discussions regarding whether creativity is a trait the individual possesses or a skill that can be taught.

The second section of the literature review focuses on the intercultural aspects of creativity by exploring research on CHC international students' exposure to teaching and learning methodologies, both in their home countries and whilst studying abroad. It investigates the literature on enculturation, and the propensity towards individualism or collectivism developed especially through classroom experiences, and discusses the seemingly antithetical learning cultures that exist in Western and CHC educational institutions. It highlights the proclivity of educators to homogenise and stereotype groups of students by their cultural background (Sovic, 2008a), a tendency that may be prejudicial to CHC students when research identifies this group as possessing personality traits that are not conducive to creativity (Ng, 2001).

The third chapter is the methodology section that introduces the research approach taken to collect, analyse and interpret the two types of data from semi-structured interviews and course documents and texts produced by the educational institution. It includes a discussion of the process of grounded theory and provides the rationale for adopting a qualitative approach to generate grounded theory for research that is explanatory in nature. The trustworthiness of the methodology as well as the limits to its generalisability will be addressed.

The fourth chapter presents the results of data analysis. Data from the transcribed interview scripts and institutional documentation is analysed using methods of grounded theory; the data is coded and categorised with reference to the literature and an empirically grounded theory formulated (Kvale, 1996) and discussed with reference to the literature examined in chapter two and the further reading suggested by the process of data analysis. There is also discussion of the impacts on teaching and learning that the informants' understandings of creativity imply and the notion of creative genius versus that of ubiquitous creativity.

The fifth chapter presents the principal findings of the research and presents a model of intercultural creativity developed from the main themes of the data analysis. These themes are discussed with reference to the literature.

The final chapter presents a general review of the research, examines how the aims of the research were addressed, the research process and concludes by discussing the implications of the main findings for theory, research and teaching and learning practice.

Chapter 2 Literature Review

This chapter presents a two-part review of the literature on creativity and CHC. The first part comprises an overview of how early Judeo-Christian and ancient Greek notions of divine influence have affected contemporary Western notions of creativity and discusses the main methodological models, namely psychometric, experimental, biographical and confluence that have emerged since the mid twentieth century. It introduces the notion that creativity should take account of cultural background, before the second part of the chapter examines aspects of the CHC educational system, how enculturation manifests itself in classroom behaviour and expectations and how intercultural miscommunication and stereotyping can adversely affect notions of creativity.

2.1 Creativity: the view from the West

Although it has only been in the post war period that the word 'creativity' was in common enough usage to be included in standard English dictionaries (Webb, 1987 in Weiner, 2000), creativity is generally viewed as a positive construct (Lubart, 1999; Weiner, 2000) that can be enhanced through training (Nickerson, 1999). Numerous characteristics, competencies, traits, attitudes, and other factors have been associated with creativity including 'general intelligence...purpose and intention, basic skills, domain-specific knowledge, curiosity and inquisitiveness, motivation, self-confidence and a willingness to take risks, mastery orientation and self-competition, beliefs, choice and the opportunity to discover, self-management skills, and specific creativity-aiding techniques' (Nickerson, 1999, p419). Thus the responsibility of providing appropriate preparation for future creative work poses an enormous challenge for teachers, schools and mentors (Feldman, 1999), a task further complicated by the lack of consensus as to how, or even whether, creativity can be fostered, and the subsequent difficulties determining the extent to which this objective can claim to have been achieved.

Despite half a century of research spawning many recommendations, creativity research is subject to the criterion problem; there is no absolute consensus on how creativity should be defined, how best to foster it and how to measure it. Wehner, Csikszentmihalyi, and Magyari-Beck (1991, p270, in Sternberg & Lubart, 1999) use the allegory of the blind men and the elephant to describe the contemporary situation with regard to research into creativity: 'We touch different parts of the same beast and derive distorted pictures of the whole from what we know: 'The elephant is like a snake,' says the one who holds only its tail: 'The elephant is like a wall,' says the one who touches its flanks.' In summing up fifty years of creativity research in the final chapter of Sternberg's (1999) 'Handbook of Creativity Research', Mayer states that the logical starting point for creativity investigations is to define our understanding of creativity, and points out that although the majority of 'Handbook' authors endorse the idea that creativity involves the creation of original and useful products, their contributions represent the scope of differing

understandings of how and where creativity manifests itself, and where and how it should be measured. The range of research approaches covered in this collection reveals the differences in underlying beliefs about creativity, about what can be tested, how it can be tested and what inferences can be made from the results. In a research paper exposing gaps in current understandings of creativity and suggesting future research areas and approaches, Ivcevic (2009) states that each creativity study should state the definition of creativity in which its results will be situated. However if the diverse and unexpected are what we value as creative productions, single definitions of creativity, by their very use, may limit our understandings of it and as an alternative approach we should look at the diverse ways in which the term is used.

Creativity has been conceptualised by some as an all or nothing entity, others argue that although many possess the 'little C' creativity practised in daily life, only a few possess the 'big C' creativity needed for breakthroughs (Gardner, 1993, p29 in Nickerson, 1999). Literature on creativity points to 'many variables- including abilities, interests, attitudes, motivation, general intelligence, knowledge, skills, habits, beliefs, values and cognitive styles (Nickerson, 1999, p407), all believed to play some role in determining creativity. In a chapter entitled 'Enhancing Creativity,' Nickerson (1999) speaks for many in stating his desire to identify the necessary and sufficient determinants for increasing creativity by reviewing current research, before stating that 'I cannot do that' (p419). The majority of research on creativity has focused on the identification of personality characteristics that distinguish creative persons from those less creative; empirical research shows a relationship between personality characteristics and creative achievement and supports the existence of a 'creative personality,' however research does not usually clarify whether these characteristics are cause and effect, non-causal associations or correlations (Feist, 1999). Feist's (1999) literature review of research on the personality factors influencing creativity in artists and scientists, concludes that creative people tend to be 'open to new experiences, less conventional and less conscientious, more self-confident, self-accepting, driven, ambitious, dominant, hostile, and impulsive' (p290), but even accepting that certain personality traits can predispose individuals to creativity, questions as to the role of nature or nurture are still debatable (Nickerson, 1999) and attribution is an important part of the creative process influencing both the production and evaluation of creativity as well as the assessment of creations (Yue, 2003).

Contemporary Western concepts of creativity have developed combining both the Judeo-Christian idea of the creation myth as described in Genesis, and the ancient Greek notion of the individual channelling inspiration from the muses (Niu & Sternberg, 2002; Weiner, 2000). The former identifies the first act of creativity as God's production of the world ex nihilo, with discernible products at the end of each of the six days (Lubart, 1999). Plato's idea of the poet creating only that which the muse dictates (Sternberg & Lubart, 1999) is retained in the practice of contemporary fashion designers who speak of seeking inspiration from their muse for each new season's collection (Metropolitan Museum,

2009). The combination of these views of creativity have resulted in a contemporary Western view of creativity as a linear process; creative individuals are believed to seek inspiration and insight and work through a creative process that has a finite beginning and end (Lubart, 1999; Weiner, 2000) and where creativity and tradition exist in permanent discord (Weiner, 2000).

In contemporary creativity research, the most widely used research approaches are psychometric, experimental and biographical, with recent moves towards adopting confluence approaches. Research approaches differ with respect to their emphasis on measurement (quantitative or qualitative) their use of environments (controlled or authentic) and their focus on life stories of people or single acts of creative thinking (Mayer, 1999).

2.1.1 Psychometric Methodologies

Although Galton's 'Inquiries into Human Faculty' called attention to the measure of creativity as early as 1883 (Plucker & Renzulli, 1999), as noted by several authors in the 'Handbook of Creativity' (Sternberg, 1999) the golden age of creativity research was heralded by J.P. Guilford's (1950) APA Presidential address when he highlighted the dearth of psychological research into creativity. Suggesting that previous investigations into creativity, focusing solely on creative geniuses, had limited research opportunities due to the scarcity of subjects, and arguing for a revision of standards of creativity to include examples of lower degrees of distinction, Guilford proposed that creativity could and should be studied in ordinary people, and proposed seeking answers to two questions: how to discover creative promise and how to promote the development of creative personalities. Of the various approaches utilised in contemporary research on creativity, a majority of methodologies either rely on psychometric methods or were developed in response to the perceived weaknesses of the psychometric approach (Plucker & Renzulli, 1999). Thus the influence of the psychometric approach on creativity research cannot be underestimated; psychometric research methods have been described as the best developed (Mayer, 1999) and credited with convincing evidence of reliability (Plucker & Renzulli, 1999), they provide a brief, easy to administer, objectively scorable assessment device and enable research possibilities with non-eminent people (Sternberg & Lubart, 1999), but have been criticised for adding little to cognitive theory or educational practice (Mayer, 1999).

In the psychometric approach, creativity is conceived as a quantifiable human characteristic, a mental trait that can be measured and these measures used to make comparisons between people regarding their creative potential (Sternberg & Lubart, 1999). Post-war creativity research was strongly influenced by the psychometric tradition of intelligence testing (PolICASTRO & Gardner, 1999) and Guilford (1962) developed a battery of pencil and paper tests including semantic and figural problems based on his

Structure of the Intellect (SOI) model, that could be administered to large samples to reveal those factors influencing creative problem solving; divergent production abilities and transformation abilities (Kerr & Gagliardi, 2003). In order to confirm his ideas about psychometric and factor analysis Guilford distinguished between creative potential and the realisation of that potential and suggested that although individuals may have the potential to be creative, whether this is realised or not will depend on other factors (Nickerson, 1999). In contrast to the convergent tests of intelligence which look for one correct answer, the SOI battery tests subjects' abilities in divergent production and responses are scored for sensitivity to problems (the ability to recognise problems), ideational fluency (the ability to produce many ideas quickly), associational fluency (the ability to list word associations), expressional fluency (the ability to organise words into phrases or sentences), spontaneous flexibility (the ability to be flexible even when it is not necessary), adaptive flexibility (the ability to be flexible when it is necessary), originality (unusualness of ideas), elaboration abilities (the amount of detail given) and transformation abilities (the revision of experience to produce new ideas) (Sternberg & O'Hara, 1999). Psychometric research assumes the more the subject has of a certain ability, the more it contributes to their overall creativity, and thus began extensive research into divergent thinking (Gruber & Wallace, 1999); divergent thinking tests became central to creativity research.

Guilford's work along with that of E.P.Torrance and C.W.Taylor dominated creativity research for the decades following his APA address (Plucker & Renzulli, 1999). In 1974, building on Guilford's work, Torrance developed the Torrance Tests of Creative Thinking (TTCT), a battery of tests of semantic and figural tasks to measure divergent thinking and problem solving skills that have been used internationally and become the most common test of divergent thinking. Participants in the TTCT are scored for fluency (the total number of relevant responses), flexibility (the total number of different categories of relevant responses), originality (the statistical variety of responses) and elaboration (the amount of detail in responses) (Plucker & Renzulli, 1999).

Researchers have argued that certain personal qualities and experiences tend to be characteristic of people rated as creative; psychometric tests investigate the creative process, personality and behaviour correlates as they manifest themselves in the individual. Ideational fluency is often viewed as the key component of creative processes, and the majority of creative process research focuses on this area, but idea generation is only one element of the creative process (Plucker & Renzulli, 1999). Runco and Sakamoto (1999) conclude divergent thinking tests are far from perfect measures of true creativity, but are useful as estimators of creative thinking potential. A second area of psychometric study attempts to measure the facets of creativity associated with creative people using self-reports from highly creative individuals or external ratings from teachers or others, in order to identify the character traits that may demonstrate a predisposition to creativity. The work of Barron and Mackinnon in the 1950s and 1960s developed a

personality profile suggesting that more creative individuals tend to reflect a 'high level of effective intelligence... openness to experience... freedom from petty restraints... esthetic sensitivity... cognitive flexibility... independence... high level of energy... unquestioning commitment' (Mackinnon, 1962 p310 in Feldman, 1999, p174). Davis (in Plucker & Renzulli, 1999, p42) concluded after analysing contemporary research results that the personality characteristics associated with creativity include 'awareness of their creativity, originality, independence, risk taking, personal energy, curiosity, humour, attraction to complexity and novelty, artistic sense, open-mindedness, need for privacy and heightened perception.'

Although initially the identification of the creative personality may have been envisaged as an ideal type, recent research exposes the qualities of creative individuals to be undesirable in extreme cases (Feldman, 1999). Critics of psychometric studies point out that the identification of which personality traits creative people have in common is not necessarily predictive of creative production; many people can have the same attributes without being creative (Gruber & Wallace, 1999) and the question of how creative people actually utilise their ability to produce ideas remains unanswered by the psychometric approach (Gruber & Wallace, 1999). The importance of studying the creative product emerged in response to perceived needs for external criteria to which researchers could compare other methods of measuring creativity for the purposes of establishing validity; Mackinnon (in Plucker & Renzulli, 1999) argued that the creative product should be the 'bedrock' of all studies of creativity.

In the conclusion to his chapter on the systems perspective approach to creativity, Csikszentmihalyi (1999) states his belief that although creativity should only be recognised as it operates within a system of cultural rules, in fact psychologists will continue to focus on the individual and their thought processes. But divergent thinking tests are not without their critics; echoing Gardner's (1989a) dismissal of their 'cocktail party' inventiveness, (p113) Sternberg and Lubart (1995) contend the tests measure trivial creativity, Amabile (in Sternberg & Lubart, 1999) questions whether they even capture the concept of creativity, when divergent thinking tests reward 'verbal cleverness and disparate associations' (p113). Cattell (1971 in Sternberg & O'Hara, 1999) argued that by defining creativity in terms of the test constructor's subjective view, tests in the psychometric tradition inevitably define a creative individual either by the volume of their answers or in terms of the bizarreness of their responses relative to the population mean. It is not self-evident how producing many test answers relates to the ability to produce a few superb ones (Gruber & Wallace, 1999). Equally the core abilities for creativity identified by psychometric tests carried out in an artificial context, seem distinct from the lengthy development of skills and risk-taking stance that emerges from studying creative lives (Policastro & Gardner, 1999). It is questionable whether there is sufficient evidence linking creative people and divergent thinking (Gruber & Wallace, 1999); divergent thinking tests stress the importance of fluency, flexibility, and elaboration, yet none of

these were referenced in research into teachers' theoretical and pedagogical conceptions of creativity (Aljughaiman & Mowrer-Reynolds, 2005). Other critiques of psychometric tests suggest that a deeper understanding of the concept is limited by a tendency to accept a simplified version of creativity (Feldman, 1999; Plucker & Renzulli, 1999), and furthermore, as the results may be susceptible to administrative, scoring and training effects the predictive validity of the results of the task-specific tests is open to question, (Plucker & Renzulli, 1999). Another relevant criticism of the psychometric method results from the fact that as much of the creativity research has been conducted in a few countries, especially the United States, little attention has been given to the question of how to measure creativity in a globalised situation. Translated versions of the TTCT are often used in cross-cultural research, but is creativity as represented in Torrance's tests compatible with the models of creativity found in the cultures studied? There is no consensus that the TTCT even captures the Western conception of creativity and as images and objects are 'culturally bound' (Lubart, 1999, p347) a poor performance by a cultural sample on a creativity task may be due to a lack of familiarity with the content of a task, rejection of the creativity task as useless, a lack of test-taking practice, or a misinterpretation of the task.

2.1.2 Experimental Methodologies

Early research into creativity was primarily interested in whether creativity could be increased through training and this question continues to be debated (Baer & Kaufman, 2006). Most empirical research on creativity utilises some form of control, but experimental work also uses manipulation. Creativity is conceived as a syndrome with traits that can change or be changed (Hyman in Runco & Sakamoto, 1999) and that are revealed by manipulating developmental, social, educational, cognitive and emotional factors. Experimental research on creativity operates at an individual level, participants are tested in artificial environments and quantitative measures of the constituent processes involved in cognitive tasks are taken and compared in order to ascertain the circumstances that encourage or inhibit creative thinking or production (Mayer, 1999). Experimental research has been criticised for a lack of robustness in experimental controls and because of this Runco and Sakamoto (1999) argue that most experimental research on creativity would be more accurately described as quasi-experimental; although the trade-off between internal validity (control) and external validity (generalisability) is inherent in all experimental research, this may be especially acute in studies of creativity, as the manipulation of independent variables may itself impact on those spontaneous and original behaviours that creativity depends on. The majority of experimental tests involve information manipulation and take the divergent influences on and multiple forms of expression of creativity into account to predict, assess and explain effects. In their review of experimental creativity research, Runco and Sakamoto (1999) suggest that although points of agreement between different individual experimental research experiments should not be viewed as forming a comprehensive theory, they do

reveal the components of the creativity complex, or at least the indicators of creative potential.

In experiments utilising informational manipulation, explicit instructions, cues, clues, hints or strategies are given to participants before they are asked to solve problems or complete creative tasks, in order to facilitate divergent thinking, insight, intuition and creative problem solving; the results discussed show creative thinking can be influenced by informational manipulations; ideational originality, appropriateness and flexibility can all be increased, and that there are optimal levels for both knowledge and affect. Additionally both verbal and nonverbal information can be manipulated to maximise intuition and the creativity of subsequent insights about inventions. Creative individuals are shown to have a broad attentional capacity, are able to control alpha states and show sensitivity to subjective interpretations and subliminal, subconscious, internal cues as well as preverbal information. Factors found to vary at the individual level include responses to information given in directions or from experience, responses to types of problems, intrinsic motivation and contingencies (Runco & Sakamoto, 1999).

Experimental research highlights the significance of the relationship between motivation and creativity. Amabile and her colleagues (Collins & Amabile, 1999) developed a 78-item instrument to ascertain environmental stimulants and obstacles that could explain the differences between highly creative and less creative work situations. Utilising the metaphor of a maze with several exits, to represent a creative problem, Amabile (Collins & Amabile, 1999) argues that whether motivation is extrinsic or intrinsic will determine the likelihood of creative outcomes, represented in the metaphor as novel exit routes from the maze. In its original form Amabile's Intrinsic Motivation Hypothesis (IMH), which forms the basis of her componential model of creativity, reflected the prevailing view that intrinsic and extrinsic motivation were inversely related; the intrinsically motivated state being conducive to creativity, the extrinsically motivated state being detrimental (Collins & Amabile, 1999). According to the IMH, extrinsically motivated people choose conventional, straightforward, algorithmic solutions, represented in her maze metaphor by a straight line path from entrance to exit, because they are not involved enough to search, whereas intrinsically motivated people, who are enjoying the task, will spend longer looking for alternatives and reach more unusual or creative solutions. Csikszentmihalyi's concept of flow supports the notion that creativity is more likely to be stimulated by a highly intrinsically motivated state and furthermore that as people get more skilled in an area, they will seek more challenging problems in an attempt to maintain the fulfilling feelings of flow (Collins & Amabile, 1999). Amabile's 1982 (in Collins & Amabile, 1999) experiment asking college students to make a collage, confirmed the detrimental effect of expected performance evaluation on creativity, finding that those who produced collages under the expectation of evaluation were significantly less creative than those who did not expect their work to be evaluated: creativity was inhibited simply by participants being observed. Other research shows that external constraints on how a person performs a

task reduce autonomy and therefore creativity; in a creativity investigation, children told to be neat when painting because it was a rule were less creative than those who were told to be neat simply to keep things tidy (Koesthler et al 1987 in Collins & Amabile, 1999). The implication of these findings about motivation and creativity is that in order to maximise creative potential, the emphasis on external constraints in the social environment should be reduced (Collins & Amabile, 1999).

Although initially the relationship between intrinsic and extrinsic motivation was accepted as a straightforward dichotomous one, subsequently a number of studies have suggested otherwise (Collins & Amabile, 1999); extrinsic motivations may not always be harmful to creativity and in some circumstances may increase creativity. In studies where the measures of creativity related to fluency, flexibility and elaboration, extrinsic motivation, in the form of rewards was found to have a positive effect. Additionally experimental research has shown that behaviours that can be adapted using algorithmic approaches, can be influenced by extrinsic motivators; results consistently support the facilitation effects of explicit instructions to 'be creative' (Chen et al, 2005). Thus, in light of these findings, Amabile revised her view of the relationship between extrinsic motivation and creativity to allow for two types of extrinsic motivators; synergistic extrinsic motivators which provide information that can be used in collaboration with intrinsic motivation and non-synergistic, or controlling, extrinsic motivators that are incompatible with intrinsic motivation (Collins & Amabile, 1999).

Although experimental studies have addressed many different components of the creativity complex, the majority of investigations take only one or two components into account, and it has been argued that if only certain dependent variables from the creativity complex are investigated, these may not represent the most important components and traits, simply those that are the easiest to justify, operationalise and test. Runco and Sakamoto (1999) critique 'poor experimental research (that) examines only the kinds of creativity that are easy to assess' (p83) arguing that there has been a tendency to focus on dependent measures that require problem solving where it is relatively easy to operationalise success. Training aimed at improving performance on specific tests of creativity has been effective in raising test scores but evidence that what has been learned generalises to diverse situations, or even that it persists very long, is lacking (Nickerson, 1999). Furthermore it is debatable whether the dependent variables tested are useful or even exist in an environment outside the laboratory (Runco & Sakamoto, 1999). Amongst the many groups of individuals who have participated in the experimental research, there is a notable absence of research involving unquestionably creative individuals, the subjects of these experiments being most often psychology college students (Simonton, 1999).

2.1.3 Biographical Case Study Methodologies

The case study method attempts to avoid the 'reification of a quantity called 'creativity'' (Gruber & Wallace, 1999, p111) and instead creativity is studied through analysis of the life stories of eminent creators, those who have lived a 'creative life' (Gruber & Wallace, 1999, p94); the factors that influence the creative process are derived directly from their words and creative practice. There is a history of biographical or case study research dating back to Galton's 1869 'Hereditary Genius' which examined the common features of the lives of people who produced outstanding work. The recognised starting point for modern creativity research in the biographical tradition, are Terman's 1925 longitudinal studies and Cox's 1926 retrospective studies, both of well known gifted individuals (Mayer, 1999). Different biographical case study researchers have chosen to focus exclusively on one piece of the creator's work or their whole milieu and their research approaches emphasise different facets of the creator's life. The biographical or case study method disavows the search for the origins of creativity, or for defining a fixed set of dimensions to represent the creative personality, rather it seeks to uncover how creativity works, that is, what it is people do when they are being creative, and how the creative person utilises available resources in order to do something new (Gruber & Wallace, 1999). For despite the focus on 'newness' in our current Western definition of creativity, what we create exists against a backdrop of the creations we've inherited, for what we understand creativity to mean has itself evolved through a long tradition (Weiner, 2000). Thus in the case study approach creativity is influenced not only by cognitive processes but also social and cultural contextual issues, emotional characteristics, family, education, critical features of various fields and domains (Feldman, 1999). By examining 'the developmental experiences, personality traits and environmental factors' (Simonton, 1999, p117) pertinent to individual cases, biographical research seeks to discover general laws that explain creative achievement. Each creative person is assumed to be a unique and evolving system, and to understand the factors that influence creativity; researchers have examined the lives of those creative people whose contributions are accepted without question (Simonton, 1999). Studies reviewed by Gruber and Wallace (1999) focus on the individual creative process as it manifests itself in the lives and work of eminent creators such as Darwin, Einstein and Picasso.

The investigator in case study research has both an internal and external role; a phenomenological role where they try to get inside the head of the subject to reconstruct the meaning of their experience and a critical role where they appraise data in order to explain (Wallace & Gruber, 1999). However investigators' objectivity has been questioned (Wallace & Gruber, 1999) and case study research has been criticised for a lack of control and representativeness (Mayer, 1999). The case study approach necessitates a detailed study of each case and in advising those wishing to undertake such research, Gruber and Wallace (1999) propose a two-part procedure involving both the analysis of each case as a unique functioning system and in addition a detailed analytic, narrative

description of each case. In stating their belief that each creative person is a unique evolving system, both 'multicausal and unpredictable' (p93), Gruber and Wallace (1999) accept that the case study method may reveal no more than 'a few obvious generalizations about ways in which all creative people are alike' (p93) but justify its relevance by arguing that if, as they believe, nontrivial novelty is unpredictable, 'predictability may be a false god' (p93). Even accepting the uniqueness of each case, case study research has revealed some generalisations e.g. the ten year rule that reflects the finding that it takes approximately ten years of practice for an individual to acquire the knowledge and skills in order to perform at a level of proficiency likely to allow them to make a significant contribution to their field (Gruber & Wallace, 1999).

Whereas the great majority of psychological research assumes creativity is an individual trait, best understood by studying individuals (Csikszentmihalyi, 1999), the case study method recognises the importance of context to creativity; creativity is not the product of individuals, but of social systems making judgements about individuals' creative products. Thus Csikszentmihalyi (in Gardner, 1989a) has asked not what, but where is creativity? Csikszentmihalyi's (1999) systems approach highlights the role the audience plays in determining what constitutes creativity, constructed through their 'past experience, training, cultural biases, current trends, personal values, idiosyncratic preferences' (p314). Csikszentmihalyi (1999) argues that creative people's behaviour is not fixed but evolutionary, constructed in reaction to the domain in which they operate, thus creative individuals are 'sensitive and aloof, dominant and humble, masculine and feminine as the occasion demands' (p331). And just as the case study method recognises the creative individual as an evolving system, researchers should recognise the milieu, within which creators work, is also changing (Csikszentmihalyi in Gruber & Wallace, 1999). Thus the development of creativity is not a unilinear, cumulative pathway, rather the result of a series of multicausal and reciprocally interactive relationships both among the internal elements of the system and between the creator and the external milieu, comprising the domain (the body of knowledge about an area) (Sternberg & Lubart, 1999), and the field (the context in which the domain operates) (Gardner, in Sternberg & O'Hara, 1999) consisting of people who control or influence a domain by evaluating and selecting new ideas (Sternberg & Lubart, 1999).

Just as psychometric and experimental methodologies have relied on quantitative measures, so some biographical researchers have adopted a quantitative approach aggregating and summarising information from a series of case histories of creative people in order to identify any commonalities (as in Simonton's (1999) historiometric studies), and there is some debate as to the relative merits of individual qualitative descriptions or grouped quantitative measures in case study research. Simonton (1999) argues that the quantitative approach is the sine qua non of historiometry (p117) multiple cases providing a large sample for statistical analysis, so that creativity can be measured in terms of differential eminence. However in seeking to capture the unique nature of the

creative individual, other case study researchers have taken a qualitative case study approach working with thorough accounts of individual cases and providing detailed narrative descriptions of the case history of creative people (Mayer, 1999).

Reviewing the case study literature and summarising advice for prospective researchers, Gruber and Wallace (1999) argue that investigators should consider carefully which of the relevant 'multiple facets' (p100) or influences on the creative individual they intend to study, introducing the concept of 'Omega' to represent the distribution and configuration of the creator's attributes; how every person is like all others in some respects, like some others in some respects, and like no others in some respects. They recognise that creators operate within a broader field and suggest that by summarising the creator's work researchers can create an epitome by which to compare them to their contemporaries, and suggesting the researcher should be familiar with and focus on some of the aspects of the infrastructure within which the creator operates. Seeking to acknowledge temporal factors involved in a creative life, Gruber and Wallace (1999) suggest utilising multiple timescales; making use of a long-term biography as well as focusing on short-term accounts of periods of the creator's life. In common with other creativity research, Gruber and Wallace (1999) propose that case studies should investigate how creative people solve problems; suggesting that creative people do not limit themselves to responding to existing problems, but also set problems for themselves in an attempt to find new perspectives with which to prompt new problems and view old ones afresh.

Although approaches such as the historiometric claim reliability for their results due to the fact that they include a number of cases, it is difficult to make this claim for studies restricted to a single case (Gruber & Wallace, 1999), and so the case study approach has been criticised for a perceived lack of control and representativeness (Mayer, 1999). Furthermore, the objectivity of the case study investigator has been questioned, however claims for the reliability of the results of case study investigations into creativity are strengthened because the factors that influence creativity are derived from the actual sayings and doings of creators, as recorded in an authentic environment; the richness of detail giving reliability (Mayer, 1999; Gruber & Wallace, 1999)

2.1.4 Confluence Approaches

In recent literature there has been some consensus that confluence approaches combining elements relating to the individual and the social context (Sternberg & Lubart, 1999) may offer the possibility of accounting for diverse aspects of creativity; confluence theories suggest that the multiple separate but interacting components of individual personal background, motivation and personality traits must come together in order to yield creative outcomes (Baer & Kaufman, 2006; KEA, 2009; Sternberg, 2006a). Following their work on the relationship between motivation and creativity, Collins and

Amabile (1999) support the movement toward more integrated approaches suggesting their research be complemented by attention to personality, talent, culture, cognition and other factors affecting the creative process. Amabile (in Baer & Kaufman, 2006) proposes a three-factor model, a componential framework, where the elements of task motivation, domain relevant skills and creativity relevant skills combine. Gruber and colleagues (in Baer & Kaufman, 2006) emphasise the unique ways in which a creator's ideas, knowledge, goals and affect grow and interact over time. According to Sternberg and Lubart's 'investment theory', creative people pursue novel or unpopular ideas, those that may often be rejected by 'the crowd' (Sternberg & O'Hara, 1999, p90), and turn a creative 'profit' by buying these ideas low and selling them high. In their model creative people benefit from the confluence of six interrelated resources: intellectual abilities, knowledge, thinking styles, personality, motivation and environment and when these distinct elements converge creativity results from the interaction between a person, a task and the environment (Sternberg & O'Hara, 1999). Whilst thresholds are conceived for some components below which creativity is not possible, partial compensation may occur where very high levels on two components multiplicatively enhance creativity. The majority of creativity research assumes creativity is an individual trait whereas systems models make it possible to understand that before a person can introduce creative variations they must have access to a domain and learn to perform according to its rules. Gardner and Csikszentmihalyi present complex models that highlight the interactions among individuals, the domain and society (in Baer & Kaufman, 2006); Gardner's model of creativity combines multiple intelligences with threshold limits, Csikszentmihalyi's (1999) systems model proposes creativity occurs when factors associated with the individual, the domain and the field converge and highlights the importance of temporal and geographic factors.

In the introduction to *The International Handbook of Creativity* Sternberg states 'What is perhaps most notable about creativity research around the world is how little of it there is' (2006b, p2). The majority of research into creativity has taken place within Western societies and the psychometric tradition, and has focused on identifying individual personality traits through divergent thinking tests and recognised creative people as, amongst other things, risk takers. Experimental research that manipulates contexts has investigated the effects of intrinsic and extrinsic motivation on creative thinking and production. Case study and confluence approaches have recognised the importance of context on responses to such tests in particular and creativity in general, understanding that creative thought, production and evaluation happens 'in space and time' (Ivcevic, 2009, p19). Accepting the creator as a unique dynamic system operating within equally dynamic societies (Csikszentmihalyi, 1999), it is pertinent for a broader understanding of creativity to investigate cultural-general tendencies in Western and CHC cultures; the educational systems, motivators and definitions of creativity that CHC students have experienced prior to their study in the UK, to understand how enculturation influences classroom behaviour and expectations, how different notions of the self and society are

reflected in learning cultures that replicate the views of the dominant cultures within which they exist.

2.2 Creativity: the view from the East

In beginning this discussion it is important to highlight the dangers of stereotyping and overgeneralising cultural norms and practices however it remains true that not only does China have the largest education system in the world, but China's educational values and traditional practices, firmly grounded in long-held Confucian values (Wu, 1996; Zhao, 2007), have influenced other CHC education systems (Chou & Ho, 2007; Postiglione & Tan, 2007). Investigating pedagogy in art education in China, Gardner (1989a; 1989b) identified values that underlie Chinese society and education: a hierarchical and delineated social structure, the concept of moulding individuals by ensuring mastery of basic skills to produce beautiful and morally sound art and lives. Although CHC societies are not homogenous entities (Rudowicz, 2004) they are fundamentally different to Western societies (Ng, 2001); the CHC education system has been characterised as a hierarchical, teacher-centred system, utilising expository teaching techniques to large groups of passive students, that does not accommodate individualism (Chen, 1991) and focuses on results not process (Biggs, 1996; Furnham & Bochner, 1986; Gardner, 1989b; Ng, 2001; Tsui, 2009). In Western education, teachers strive to generate 'flow' experiences (Czikszentmihalyi cited in Gudykunst, 1998, p24) and promote deep learning, where varied teaching methods are utilised and where participation is a sign of engagement in contrast to the more formal, hierarchical CHC classroom context where stuffing children with facts leaves no room for creativity (Chen, 1991; Wu, 1996) producing an environment described as 'exam hell' (Lau, 1996, pxiv) with no time for 'irrelevant activities that do not bring in marks' (Chou & Ho, 2007; quote in Hill, 1997, p227). Learning cultures and teaching methods differ from one culture to another (Wong, 2004) yet whilst methods utilised in the CHC system are suitable for learning in that educational cultural milieu, when viewed from a Western perspective, or transplanted into a Western education system they are often misinterpreted and may become inappropriate (Biggs, 1996). In their book *The Chinese Learner* (1996) Watkins and Biggs (and other contributing researchers) seek to explain the seeming paradox between what Western educational theory would prescribe for the ideal student-centred classroom and the evident academic success of CHC students both in their home cultures and when studying abroad.

Culture provides both the lens through which we view the world and a template for our actions (Ng & Smith, 2004); although we must guard against essentialist cultural generalisation (Radclyffe-Thomas, 2007) using Hofstede's dimensions of culture is useful to illuminate the distinctions and thus the differences between Western and CHC attitudes towards teaching and learning as products of the cultures in which they are embedded (Fennes & Hapgood, 1997). The power-distance dimension describes the degree of

social inequality considered normal; high power-distance is associated with CHC cultures that accept the Confucian model of hierarchies 'san gang' and implies acceptance of authority (Gardner, 1989a), explaining students' compliance with the vertical model of teacher-student relationships and why CHC learners may prefer the teacher, as source of knowledge, to lead sessions (Biggs, 1996; Kim, 2005). Low power-distance, associated with Western cultures, allows students freedom to criticise teachers and to intervene in class, whereas CHC students judge it inappropriate to interrupt the teacher, only speaking when instructed to (Kim, 2005). Cultural differences in the relationship between the self and the group have led to different value systems in individual versus collective cultures which emphasise individual success, or group success, respectively (Triandis, McCusker, Betancourt, Iwao, Leung, Salazar, Setiadi, Sinha, Touzard & Zaleski 1993; Zha et al, 2006). The individualism-collectivism dimension describes the extent to which people are integrated into groups; in a Western individualist culture individuals are loosely organised and self-reliance, competition and individual achievement are stressed (Triandis et al, 1993). CHC collective societies are more tightly organised with strong in-group ties (Gardner, 1989a; Miyamoto, 1994; Triandis et al, 1993); conflict is avoided in order to maintain group harmony and individuals tend to worry about maintaining in-group approval, or 'mian-zi' (face) (Gardner, 1989a); Western observers have remarked on how Chinese people seem to have a consensus on what is right and wrong in most situations (Gardner, 1989b). Japanese education is based on the idea that 'all Japanese should look, think, and act alike' (Miyamoto, 1994, p21), expressing one's own opinion risks 'mei waku' (causing trouble for others), the ability to make a clear distinction between 'honno' (real feelings) and 'tatemae' (the face they put on things) is the mark of maturity (Miyamoto, 1994 p175). In the classroom this individualism-collectivism dimension may help illuminate group dynamics; a CHC student may fear losing face by voicing opinions, asking a foolish question, or causing the teacher to lose face by asking a question to which they do not know the answer (Gardner, 1989a; Kim, 2005). The uncertainty avoidance dimension describes the optimal degree of structure in a society; strong uncertainty avoidance is a trait of CHC cultures that are intolerant of ambiguity and have conventions in place to counter this; low uncertainty avoidance cultures are tolerant of divergent opinions and the unknown. In an educational context it can be argued that those from high uncertainty avoidance cultures will be less comfortable with the unfamiliar, and with questioning the teacher and will be more concerned with giving the 'correct' answer. Japanese students who have studied overseas and return to study in Japan are criticised for both stating their opinions too plainly and questioning what the teacher says (Miyamoto, 1994).

These cultural-general tendencies may be useful in explaining the underpinnings of both home and international teachers' and students' previous educational experiences and expectations as 'when we walk out of our country, we cannot walk out of that absolute mode of thinking' (Qian, 2002, p91). When re-examined with cultural awareness, the Chinese teacher-centred education system (the verb to 'teach' or 'jiao shu' translating as

'teach the book') is balanced by the student-centred concept of 'yu ren' or the idea of 'cultivating a person' (Jin & Cortazzi, 1998). Rote learning is the pedagogical procedure that underpins every CHC craft and discipline (Gardner, 1989a), and a strategy often condemned by Western teachers, that can be understood not as surface learning, (a tactic for short term academic success), but rather as deep learning, part of the Confucian tradition of memorising prior to understanding, reflection and questioning (Biggs, 1996; Lee, 1996). Basic steps are practiced over and over (Kim, 2005; Lau & Yeung, 1996) as exemplified in the learning of kung fu (Tan Yew & Farrell, 2001) and calligraphy (Gardner, 1989a) enabling the learning of how 'to use materials and techniques intelligently, imaginatively, sensuously and experimentally in order to respond to objects and ideas creatively through personally meaningful, communicable artefacts in school, later life, or professionally' (Swift & Steers, 1999, p7). In Chinese a question 'wentí' translates as a 'problem' which students do not wish to impose, but rather they expect teachers and classmates to be sensitive to their unasked questions, (in Japan 'sasshi' means 'the ability to guess' (Gudykunst, 1998)), and to allow time after class to discuss unresolved issues (Biggs, 1996; Jin & Cortazzi, 1996; Yifan Mandarin, 2005). Behaviours such as conversation management vary across cultures; the CHC high school lecture format teaches patient listening (Arimoto, 2007), collective societies perceive slow speakers as more competent than fast speakers (Kim, 2005) and the Japanese share short turns speaking as opposed to Americans who find 'long monologic' turns and the weighting of speech with the initiator appropriate (Yamada cited in Gudykunst, 1998 p182).

However one must guard against over reliance on such cultural information, especially in regard to ascribing causal explanations of behaviour (Gudykunst, 1998; Radclyffe-Thomas, 2007) as CHC and Western teachers and students do not form homogenous groups (Ng, 2001; Zha et al 2006); independent and interdependent selves may not be mutually exclusive dichotomies, rather multi-faceted, active and passive in different situations (Matsumoto, 1999). Although there is sparse research into changing learning styles it is evident that different cultures value different types of knowledge and skills and therefore the methods of acquiring these may also differ (Wong, 2004); CHC students have been shown to be flexible in changing learning styles or adding new ones to their repertoire adopting strategies most likely to be rewarded with academic success (Biggs, 1996; Volet & Renshaw, 1996; Watkins, 1996). The pressures of a highly exam-focused system has encouraged students to leave their home culture and participate in 'kyo yuk yimin' (education immigration) to English speaking countries (Choi, 2007); once studying abroad cultural behaviours may be adapted or rejected; a student from a collective society need not feel under such strong obligation to their ingroup once they have moved away from it (Eberhard, King cited in Lee, 1996). Certainly researchers' views of diverse cultures must be acknowledged as merely representing 'snapshots' of a particular culture at a particular point (Lubart, 1999, p339).

2.2.1 The Global Classroom: Communicating with 'Strangers'

Communication involves the construction and interpretation of messages verbal, nonverbal, in writing or through artistic media; the meanings of such messages are not fixed but open to interpretation by both the sender and receiver, affected by perceptions of self and others. Families and societies pass on customs and beliefs through enculturation, with the result that people tend to value the known and fear or disdain what is foreign or new (Allport, 1954). Communication taking place between interlocutors without a common culture may suffer from misunderstandings and be prone to stereotypes (Gudykunst, 1998; Kim, 1988) preventing successful intercultural communication (Allport, 1954; Gudykunst, 1998; Tajfel cited in Vivian & Brown, 1995). Most people have limited experience of interacting with strangers (Gudykunst, 1998) and there is evidence that, contrary to their hopes and expectations, international students may find themselves isolated from home students, socialising with fellow nationals or other international students thus reducing their opportunities for cross-cultural adaptation (Kim, 1988), successful intercultural communication and thus affecting mental health (Furnham & Bochner, 1986). Research has found that the responsibility for successful communication is too often placed entirely with the sojourner or stranger, relying on their ability to learn both language and appropriate communication techniques with minimal awareness and action expected or offered from the hosts (Fennes & Hapgood, 1997; Furnham & Bochner, 1986; Kim, 1988; Sovic, 2008a). Maxine Hong Kingston (1976) writes in her autobiographical novel *The Woman Warrior* 'Normal Chinese women's voices are strong and bossy. We American-Chinese girls had to whisper to make ourselves American-feminine' (p172). Many students living abroad fail to take advantage of opportunities to broaden their experiences, but lead isolated lives (Qian, 2002), and worryingly for those who do interact with the host culture, the intercultural situations which arise may bring conflict in the form of racism and prejudice; research on UK undergraduates undergoing extended residence abroad, found their prior stereotypes had been reinforced and, more damaging, up to 30% had developed even more negative stereotypes of strangers (Coleman, 1998, p59).

Throughout their work *The Chinese Learner*, Watkins and Biggs (1996) draw attention to the widespread misconceptions about students from CHC cultures; Volet and Renshaw (1996) highlight the propensity for teachers to rely on anecdotal evidence and extrapolation from the specific to the general where there is little 'systematic and theoretically-informed research' (p205) in defining international students from South East Asia (SEA). The acceptance of stereotypes is common in teaching international students (Biggs, 1996; Sovic, 2008a; Volet & Renshaw, 1996) and although sometimes a useful shorthand it is ultimately lazy and damaging. The act of social categorisation may be seen as simply a natural way to order complex information and put people into social categories assuming shared group behaviours (Hewstone & Brown cited in Gudykunst, 1998, p123; Simmel, 1908/1971; Vivian & Brown, 1995). Notwithstanding the fact that

some stereotypes may be accurate, there is evidence that stereotypes of minority or outgroups are apt to be negative, inaccurate and prejudicial, and tend to persist if they go unchallenged. Even experiences of stereotype-disconfirming behaviour may be rationalised as exceptional or from an atypical individual and thus not challenge preconceptions (Vivian & Brown, 1995). If stereotypes of the other are positive they may not be perceived as a problem, but it is the generalisation and the anti-individualisation of people that ultimately prevents successful communication and the development of deep relationships. International students and their work may also suffer from being exoticised (Fennes & Hapgood, 1997), a situation in which they may be complicit, favouring this position as one in which they receive attention, Eva Hoffman (1989) talks of her status as an 'exotic stranger,' how she is 'excited by my own otherness' but also realises that this 'will become a treacherous condition' as it makes it hard to 'reclaim a state of ordinariness in which, after all, we want to live' (p179). It may even become difficult to recognise what is myth and fact about our own cultures (Chow, 1991); born and raised in America, Maxine Hong Kingston (1976) writes 'What is Chinese? What is Chinese tradition and what is the movies?' (p6).

In reviewing the literature, Volet and Renshaw (1996) find a 'stereotyped, negative and static view of SEA students' learning' (p205). This stereotyping as a homogenous group depicts SEA students as 'rote learners who rely on memorisation, lack critical analytical skills, and seldom question the content of what they read' (Pearson & Beasley, 1996, p1). Jin and Cortazzi (1998) researching the experiences and perceptions of Western teachers working in Chinese schools and universities, report Western teachers as regarding Chinese students as 'diligent, thorough, persistent, friendly' but also 'weak (orally), 'unwilling' (in group tasks), 'shy,' 'passive,' 'quaint' and 'misguided' (p104). In their overview Watkins and Biggs (1996) note that by using their own 'polarities' (p270) to view CHC learners, Westerners inevitably misinterpret behaviours; teachers, who view participation as a sign of a healthy classroom culture, may encourage questions or at least expect students to ask for clarification, questions however may elicit inaccurate responses where in many Asian countries 'yes' or a vague smile can mean 'no', 'maybe' or simply 'I heard what you said' (Furnham & Bochner, 1986; Miyamoto, 1994; Yifan Mandarin, 2005).

2.2.2 Learning Cultures

'The objective of enhancing creativity demands a great deal of the classroom teacher.'

(Nickerson, 1999, p419).

Education plays an important role in fostering and promoting creativity 'the learning environment is important: it may comfort, stimulate or 'kill' personal ability' (KEA, 2009, p97). Cultures of learning exist in all educational institutions, encompassing views of the role of schools within society, expectations of classroom structure and behaviour; as such

they reflect the dominant cultures they exist in and teachers and students are expected to operate within their implicit rules and customs, whilst 'other' behaviours or indeed models of learning may be rejected as inferior or primitive (Gudykunst, 1998). Being part of the majority culture in their home countries, CHC students may have previously taken their identity for granted (Tan Yew & Farrell, 2001) but entering into a different society highlights one's own enculturation; Amy Tan (1989) writes in her novel *The Joy Luck Club* 'once you are born Chinese, you cannot help but feel and think Chinese' (p267). A sentiment echoed in Qian's (2002) research that states how although Chinese students can change their 'dress...manners...language... name...nationality,' they cannot change their 'consciousness of being Chinese' (p165). From Kim's (1988) system's perspective one's cultural identity is not a simple static construct but a complex ongoing 'interpretative activity' (p45); individuals grow up internalising specific cultural attributes which form a common cultural identity, giving in-group members efficacy in familiar cultural settings. 'Strangers' (Simmel, 1908/1971, p143) who can demonstrate their use of majority culture's accepted communication and behaviour norms are rewarded with acceptance, whilst those who cannot or do not adapt will be excluded (Cushner, 1994; Kim, 1988; Sovic, 2008a).

Education is considered one of the primary sources of enculturation (KEA, 2009) and it may be difficult for strangers to 'enter into the narrative' of unfamiliar learning cultures (Dillon & Howe, 2003, p293) and due to the short-term nature of their sojourns, international students may make minimal efforts to adapt to a new learning environment (Kim, 1988). School curriculum is a reflection of national identity (Chen, 1991) and if differences in learning cultures are not acknowledged, international students may suffer stress from cross-cultural misunderstanding and finding their needs unmet (Fennes & Hapgood, 1997; Jin & Cortazzi, 1998); they may feel disenfranchised from the host culture, negatively affecting self-concept. Different countries and individual institutions have divergent microclimates to which international students, bringing their own 'internalised parents and pedagogues', may have limited access (Wu, 2002, p394), leaving them to question their previous experiences of pedagogy and learning style and view them negatively (Tan Yew & Farrell, 2001). In a qualitative study of international students at the University of the Arts London, students who had already studied for degrees in their home countries reported the highest levels of academic shock when their previous learning culture had led to differing expectations of teaching and learning than they were currently experiencing (Sovic, 2008b). CHC students studying abroad report shock at their experiences in Western educational institutions: that teachers are called by their first names and are happy to be challenged by students (Tan Yew & Farrell, 2001), describing the transition from East to West as though they had 'slipped from one end of the discipline spectrum to the other' (Wu, 2002, p389). Without explicitly addressing cultural differences, educators in Western universities may be vulnerable to stereotyping and cultural superiority (Goodman, 1994). If communicating on 'autopilot', (Gudykunst, 1998, pxi) teachers may be susceptible to stereotyping international students and

prescribing their behaviours to oversimplified ideas of their learning cultures (Kirby, Woodhouse and Ma, 1996), or popular concepts such as culture shock (Cushner, 1994).

2.2.3 Creativity Through a Cultural Lens: Evolution or Revolution

Ancient views of creativity encompassing ideas of continual production and renewal are shared across different cultures (Niu & Sternberg, 2002) and there remains a significant overlap between contemporary Western and CHC concepts of creativity (Cheng, 2004) including innovative ideas, imagination, intelligence and individuality, but there are also fundamental differences. Western creativity developed from imitating nature to the expression of the creator's feelings (Weiner, 2000) and creativity from a Western perspective has been defined as a 'product-oriented, originality-based phenomenon' (Lubart, 1999, p347) that focuses on innovative products, massive dislocations, and radical reconceptualizations (Gardner, 1989a). In contrast according to the CHC view there is nothing new to create (Rudowicz, 2004), the world is not a blank slate; creators are not all-powerful (Weiner, 2000), rather creativity is manifested in modest alterations of existing practises (Gardner, 1989a) seeking to express an inner truth in a new way (Lubart, 1999), emanating from an understanding of and sensitivity to the endless producing and renewing changes of nature, the 'dao', the 'tai-ji' or 'ying-yang' (Niu & Sternberg, 2002; Rudowicz, 2004). From the late 1960s cross-cultural research into explicit theories of creativity investigated differences in creative performance and expression across cultures. Investigations have generally adopted the modern Western conception of creativity, particularly divergent thinking; TTCT accounts for more than 50% of the measures of creative potential (Choe, 2006). Another approach, used more recently, is to study implicit theories of creativity, by asking people for their views of creativity, to describe characteristics of creative individuals or to rate the importance of particular personal characteristics potentially relevant to creativity (Niu & Sternberg, 2002). Research on implicit views of creativity reveals that the Western view incorporates sense of humour and aesthetic taste whereas the Eastern view incorporates inspirational work, contributions to society's progress (Rudowicz & Hui, 1997 in Niu & Sternberg, 2002) and a moral component (Niu & Sternberg, 2002) what Yue (2003) has termed the 'meritorious evaluation bias' (p153). It is argued that traits of individuality and individuation are linked to creative pursuits and actions (Niu & Sternberg, 2002; Triandis et al 1993) and the contrasting conceptions of 'self' inculcated in the West and in CHC cultures are understood as having resulted in differing predispositions to creativity (Ng, 2001; Niu & Sternberg, 2002) and impacts both teachers and students of art and design (Rudowicz, 2004). In judging important aspects of creativity Western measures focus more on the individual characteristics of the creative person whilst CHC measures focus more on the social influence of creative individuals (Yue, 2003; Rudowicz & Hui, 1995 in Niu, 2006); whilst Western, individualist cultures foster creativity by valuing independence, self-reliance and exploration and personifying the creator as hero, CHC collectivist cultures that view creators as loners and individuality as selfish (Miyamoto, 1994; Qian, 2002),

have stifled creativity through the dominance of the concepts of filial piety and interdependence (Ng, 2001; Rudowicz, 2004) that emphasises obedience, cooperation, duty, ingroup authority, conformity, and moral training and the maintenance of the status quo (Bo Yang, 1991; Chan & Chan, 1999 in Choe, 2006; Ho, 1996 in Niu, 2006; Lim & Plucker, 2001). The Japanese belief in status quo maintenance has resulted in a fear of mistakes, that leads to perfect products (Miyamoto, 1994); this, combined with the fact that CHC students rarely question their teachers' authority, is significant if we believe creativity requires nonconformity (Csikszentmihalyi, 1999; Kim, 2005).

Educators in the creative fields have adopted terms such as 'deep' and 'surface' and assigned interpretations of what these concepts mean in regard to their teaching methods and delivery (Drew, Bailey & Shreeve, 2002). Models of good teaching practice in Western art and design embrace heuristic project work with teacher as facilitator, encouraging students to take ownership of their own creativity and inculcating independent learning in a non-authoritarian environment which utilises workshops and demonstrations, group work and peer critiques to share best practice and promote supportive feedback (Dineen & Collins, 2005). In Western art and design the creative process involves linear movement towards a new point through four stages: preparation, incubation, illumination and verification (Lubart, 1999), thus design education presents the design process as a series of sequential activities, 'specifying, researching, making, testing, refining and evaluating' (Dillon & Howe, 2003, p290). In their research in Mainland China, echoing Gardner (1989a; 1989b) Fung and Choi (2001) conclude that contrary to the Western model that values the creative process and experimentation, CHC arts education posits *one right way* to produce an artefact and Chinese art education comprises repetitive exercises to develop skills; this belief in 'effort and diligence' is illustrated in a proverb that states 'you can grind an iron bar into a needle' (Fielding & Chung, 1998; Kim, 2005; quotes from Tang & Biggs, 1996 p159), and is reflected in Wu's (2002) view that whereas the Western teacher aims to light the fire, the Chinese teacher fills the pot. Chinese art teaching is very formal, focusing on developing technique and skills by copying two-dimensional exemplars (Cox, Perara & Fan, 1999). Likewise Chinese fashion design education prioritises two-dimensional illustration and technical skills (Tsui, 2009). The dichotomous approaches to teaching art and design in the West and CHC countries, the widespread acceptance of a standard aesthetic (Gardner, 1989a), the strong emphasis on 'two-dimensional techniques' and CHC design students' 'narrow, focused interests' (Fielding and Siu (in Fung & Choi, 2001, p174), militates against CHC students successful performance in a Western arts education system. In Mainland China there is an additional motive of using art to instil correct moral and spiritual values in students (Gardner, 1989a; Fielding & Chung, 1998; Perry, 1998).

Chinese policymakers have recently focused on 'chuangyi' (creativity) as China aspires to move from 'made in China' to 'created in China' (Keane, 2006) and there is significant speculation about the creativity of contemporary Chinese in the drive towards

modernisation, globalisation and Westernisation (Rudowicz, 2004; Tsui, 2009) with government promotion of creativity witnessed in Korea (Choe, 2006), Hong Kong (KEA, 2009), Taiwan (Niu, 2006) and Singapore (Tan 2000 in Niu, 2006). CHC design industries are seeking to evolve beyond the 'Hong Kong model' wherein 'R&D' means not 'research and development' but 'replication & duplication' (Dilnot, 2003, p12); many design educators are cognisant of the limitations of CHC art and design education, motivated to change, but unsure as what to alter and how (Fielding & Siu in Fung & Choi, 2001). There appears to be a 'shared core concept of creativity among all Chinese populations' (Niu & Sternberg, 2002, p274), and whilst creativity is no longer devalued in CHC societies (Niu, 2006) and current governments in CHC countries have a strong vision for creative education, the pressure of a highly focused examination-based school system can, in practice, limit the freedom of art and design teachers and consequently, students' experiences of varied approaches to developing creativity (Cheng, 2004; Kim, 2005; Lam & Kember, 2006; Clem 2007). In a qualitative study of Hong Kong secondary school art teachers, Lam and Kember (2006) found consistent links between teachers' conceptions of art and their approaches to teaching; teachers with an essentialist orientation (art for art's sake) adopted subject-centred teaching approaches, those with a contextualist orientation (art for life's sake) adopted student-centred approaches.

Gardner (1989a) recognises creativity can be found in China, but not if one looks for it as it is defined in the West; using a Western lens to analyse practices in Chinese arts education it is tempting to oversimplify both systems and superiorise Western contemporary arts education as a process-led pedagogy, and to view non-Western students' often superior technical skills in a patronising way (Radclyffe-Thomas, 2007). Equally it is naïve, if not simplistic, to think that Western design classes are homogenous, that teachers do not feel external, assessment pressures and to imagine that in Western design classes students are interpreting design briefs in one unique prescribed way. Evidence shows that in processing design briefs, students perceive a variety of interpretations, use their existing knowledge and creative intuition to find ways through the uncharted territory of the design project and consequently adopt learning strategies which range from product-focused to concept-focused (Dineen & Collins, 2005; Drew, Bailey & Shreeve, 2002). Arts education in the West prides itself on its multicultural approach, however it is prone to exoticism of the non-Western whilst simultaneously excluding non-Western art from the contemporary (Radclyffe-Thomas, 2007); complex cultures are often viewed as primitive and reduced to a shorthand of colour and pattern. This Eurocentric cultural essentialism includes representing cultures by tourist souvenirs that may have no relation to the cultures they seek to represent (Crouch, 2000; Duncum, 2000; Weiner, 2000). The sophisticated technical ability in drawing and painting demonstrated by very young children in China is not recognised as the acquisition of skills as a precursor to creativity (Cox, Perara & Fan, 1999), but often negated by Western teachers as merely a result of the Chinese teacher-centred approach and emphasis on skills of copying necessary due to the fact that entry to higher level art education is by

drawing examination (Gardner, 1989; Fung & Choi, 2001). In my own experience, Western fashion design students attributed their Japanese classmates' superior drawing skills not to extended practice, but rather to their use of 'magic' (retractable) pencils.

Creativity reflects decisions about and attitudes toward life as much as abilities (Sternberg, 2006a), so culture is involved both in defining the nature of creativity and the creative process (Lubart, 1999), with the CHC emphasis on evolution and the Western focus on revolution (Gardner, 1989a). By examining traditional societies mindfully we should recognise that tradition is not the inverse of creativity (Rudowicz, 2004; Weiner, 2000); in both Western and CHC countries, art and design education began as apprenticeship (Buchanan, 2004) requiring domain specific knowledge, and the mastery of tools and techniques through which the art form is expressed (Nickerson, 1999). Due in part to the operationalization of creativity through measures such as divergent thinking tests and experimental investigations, the Western notion of creativity has been perceived as product-based and the CHC as a process of discovery (Lubart & Georgsdottir, 2004), it is noteworthy that the reverse is the case with respect to contemporary ideas of creativity in art and design, where the West values the creative process (Dillon & Howe, 2003; Lubart, 1999) and CHC cultures value the artistic outcome (Clem, 2008; Gardner, 1989a; Sovic, 2008b; Tsui, 2009). Comparing contemporary educational systems in the West and CHC countries, it is evident how the priorities of each system have shaped their learning environments and creative practices; although recently taking steps towards the recognition of the creative process (Clem, 2008) the CHC mimetic system has traditionally used direct instruction and emphasises imitation of the masters and the preservation of academic tradition to develop fundamental skills, the Western transformative system encourages self-discovery, problem finding and solving to foster creativity (Buchanan, 2004; Gardner, 1989a; Zha et al, 2006). Reviewing recent cross-cultural creativity research reveals that both the West and CHC systems provide opportunities for fostering creativity but also include inherent limitations to creative expression (Rudowicz, 2004). The Chinese emphasis on direct instruction and learning basic knowledge gives a solid foundation and a high degree of skill (Cox, Perara & Fan, 1999), but at the extreme represses and stifles creativity (Gardner, 1989a; Qian, 2002; Zha et al, 2006) leaving students able to replicate rather than innovate (Buchanan, 2004; Gardner, 1989a; Nickerson, 1999; Tsui, 2009). The Western emphasis on freedom, spontaneity, innovativeness and risk taking fosters creativity, but may lead to lower average achievement (Zha et al., 2006) and at the extreme a lack of constraint and respect for tradition may leave students without skills, unable to communicate their ideas (Gardner, 1989a; Nickerson, 1999).

Much cross-cultural research has sought to establish which culture is more creative, but the recent cross-cultural empirical data, although limited, challenges the notion of the all-encompassing effects of cultural orientations of individualism and collectivism, as it shows little consistency in cross-cultural differences in creativity (Rudowicz, 2004), some results

favouring CHC, others favouring Western (Niu & Sternberg, 2001 in Niu & Sternberg, 2002) and still others favouring neither (Chen et al, 2005; Niu, 2006). Disparities in results may be due to temporal factors as some of the cross-cultural samples were taken decades apart (Rudowicz, 2004), yet recent studies challenge Hofstede's generally accepted hypothesis individualist/collectivist view of cultures (Lau & Yeung, 1996; Matsumoto, 1999; Takano, 1999). Certainly with the maturing of a new generation, there is a new breed of CHC offspring who are no longer necessarily passive and submissive, behaving in ways that contradict what would be predicted from the traditional depiction in cross cultural literature (Arimoto, 2007; Kwan, 2001 in Choe, 2006; Lau, 1996; Tsui, 2009) and whose implicit views of creativity have changed to the extent that they no longer identify creators as loners, but, in accord with Westerners, view the creator as a successful leader (Choe, 2006).

If cultures are dynamic, then creative products may defy any universal, crosscultural definition (Zha, et al, 2006), and in the absence of a universally accepted definition of creativity or an indigenous model of CHC creativity, cross-cultural creativity research remains problematic (Rudowicz, 2004). There is a need for further cross-cultural research into the implicit theories of creativity in CHC students (Choe 2006) and indeed the Western educational institutions in which they study (Banaji, Burn & Buckingham, 2006).

The next chapter discusses the methodology, introduces the research approach taken to collect, analyse and interpret the research data from semi-structured interviews and institutional documents.

Chapter 3 Methodology

This chapter reports on the methodology and research design for the thesis and provides the rationale for adopting a qualitative approach to generate grounded theory for research that is explanatory in nature. The first part of the chapter considers broad issues of research design, giving an outline of the quasi-grounded theory approach adopted, the research instruments and sampling strategy and addresses ethical issues and the trustworthiness of the methodology as well as the limits to its generalisability. The second part of the chapter describes the research process detailing access to stakeholders, the research setting, informants, the data collection and analysis.

3.1 Research Design

As a reminder of the purposes of the study, the research question and sub-questions are reproduced:

1. What models of creativity are operating within a UK FE/HE art and design college with a large proportion of CHC students?
2. How much commonality or divergence is there between different stakeholders' views of creativity?
3. How do these constructs impact on the teaching and learning within the college, with reference to the Fashion Prep course?

The research takes the form of a case study in that it seeks to develop detailed knowledge about one institution (Hammersley, 1998; Kvale, 1996; Punch, 2000; Stockrocki, 1997). The case study approach is predicated on a belief that understanding the culture of an institution helps both to generate practical improvements for teaching and learning in the particular setting (Robertson et al, 2000), but also facilitates understandings of the wider population to which the specific case belongs (Basil, 2003; Wolcott, 1994). The research is explanatory in nature and accordingly to answer the research questions it is considered appropriate to adopt a qualitative methodology (Auerbach & Silverstein, 2003), for whilst it may be enlightening to know the percentage of stakeholders that hold various views about creativity, this is not what this research is about (Basil, 2003). Rather the research seeks to ascertain what stakeholders feel about creativity, which stakeholders share these views, why they hold these views and how these views manifest themselves in the day-to-day practice and evaluation of creativity.

3.1.1 Qualitative Research

The researcher is an instrument in qualitative research utilising interpretative practices to explore the complex implicit meanings informants hold about their lived experiences (Basit, 2003; Denzin & Lincoln, 2000; Dick, 2005; Ely et al, 1997; Hammersley, 1998; Janesick, 2000; Stockrocki, 1997); 'simply observing and interviewing do not ensure that the research is qualitative' (Janesick, 2000, p387) the researcher mediates data in order to develop theory (Basit, 2003; Freeman, deMarrais, Preissle, Roulston & St Pierre, 2007; Miles & Huberman, 1994; Punch, 2000); to make 'vivid what had been obscure' (Eisner, 2001, p136) and to reveal emic (informants') rather than etic (researcher's) perspectives. Eisner (2001) notes the similarities between the practice and products of qualitative research and the creative arts, stating that artists 'convey the sense of a situation, they create and organise qualities that make those situations palpable...also invent fresh ways to show us aspects of the world we had not noticed' (p136).

The literature outlines multiple approaches to the practice of qualitative research (e.g. Miles & Huberman, 1994; Denzin & Lincoln, 2000; Lincoln & Guba, 2000), no single method is privileged over another but each method 'makes the world visible in a different way' (Denzin & Lincoln, 2000, p4). Having decided on a qualitative approach I appreciate the advice in the literature to use whatever methods seem appropriate according to one's research questions (Punch, 1998) and adopt and adapt approaches in response to data (Ely et al, 1997). I have already referred to my methodological approach as quasi-grounded theory; a hypothesis generating system employing the iterative processes of data collection, analysis and theory development but without a strict adherence to the complete absence of theoretical presuppositions at the start of analysis, in this practice I believe I am not alone (Gibbs, 2002; Hammersley 1998)¹.

3.1.2 Grounded Theory

Qualitative research produces textual data, in this study through interviews and institutional documents. Grounded theory methodology is one of the most frequently cited approaches to qualitative research (Gibbs, 2002); an iterative transactional process whereby the researcher becomes increasingly grounded in the data, raising questions and giving provisional answers and continually refining the theory thus formed (Auerbach & Silverstein, 2003; Basit, 2003; Ely et al, 1997; Patton, 2002; Strauss, 1987). The processes utilised in grounded theory are not rules, rather they are guidelines that facilitate the development of abstract theory (Ely et al, 1997; Strauss, 1987). The methods

¹ By the time of undertaking the research study I had lectured in fashion and related subjects, both studio-based and theoretical, for approximately fifteen years. Working primarily in London I taught multicultural student cohorts as well as providing pastoral care through my role as personal tutor and have developed strategies to enhance the learning experiences of both International and Home students (see Appendix 5). Thus my personal perspective developed through such experiences teaching in an intercultural environment is acknowledged with regard to my interpretation of grounded theory methodology.

of grounded theory are based upon the work of Glaser, Strauss and Corbin (Charmaz, 2000; Gibbs, 2002; Strauss, 1987) and provide a thorough and systematic approach to transform raw data into inductively constructed emergent theory revealing general patterns as opposed to the opinions of specific individuals (Auerbach & Silverstein, 2003; Borgatti, 1996; Dick, 2005; Patton, 2002; Punch, 2000; Silverman, 2005, Strauss, 1987).

Strauss (1987) outlines the triadic procedures of data collection, coding and memoing as central to grounded theory that rejects hypothesis testing in favour of openness to conceptually dense theory induced, deduced and verified through theoretical sampling and constant comparison. Multiple accounts of grounded theory coding describe how verbatim interview data is read repeatedly and interrogated for meanings (Auerbach & Silverstein, 2003; Basit, 2003; Borgatti, 1996; Charmaz, 2000; Dick, 2005; Ely et al, 1997; Kvale, 1996; Marshall & Rossman, 2006; Patton, 2002; Ryan & Bernard, 2000; Sandelowski, 1995; Strauss, 1987). To facilitate inductive analysis the data is fractured (Janesick, 2000), broken down by word, phrase or sentence in order to 'bring out the amazing complexity of what lies in, behind and beyond those data' (Strauss, 1987, p10). The contiguous text units (also called tags or units of meaning) are labelled with either in vivo codes (taken directly from informants' words) or constructed codes (given by the researcher) (Basit, 2003; Ryan & Bernard, 2000; Strauss, 1987). Theoretical coding allows the grounding of hypotheses in the words of research informants and develops raw text towards research theories (Auerbach & Silverstein, 2003). The aptitude to perceive variables and their relationships through coding is referred to as the researcher's theoretical sensitivity (Borgatti, 1996) and in order to sharpen this and keep a sense of the developing theory the researcher is advised to code manually (Charmaz, 2000), advice that I followed in my own data analysis.

Once the initial data set has been coded subsequent data is coded mindful of emerging theory (Dick, 2005; Miles & Huberman, 1994). This method of constant comparison is central to the grounded theory approach; the researcher develops coding categories by noting frequency of mention and/or emotional intensity in the data (Stockrocki, 1997); initial categories are loose to enable the preliminary sorting of coded data, subsequently categories develop that begin to outline a conceptual scheme (Basit, 2003; Ely et al, 1997). Constant comparison occurs both internally to the study and externally between differing types of data and the literature in order to theoretically saturate categories by exploring 'opposites, variations and continua' (Basit, 2003; Charmaz, 2000; Dick, 2005; Ryan & Bernard, 2000; Stockrocki, 1997; quote Strauss, 1987, p45).

Another key operation in the grounded theory approach is memoing, a practice whereby researchers write notes to themselves during data analysis to keep track of theoretical ideas and linkages and to comment on the general development of the analytic framework (Borgatti, 1996; Gibbs, 2002; Strauss, 1987). Initial memos are likely to take the form of reminders or observations that develop into generative questions; later

memos provide theoretical scaffolding (Strauss, 1987). Researchers should memo early and consistently throughout data analysis, keeping memos separate from data and at a conceptual not case specific level (Gibbs, 2002; Strauss, 1987).

In conjunction with the activities of coding, constant comparison and memoing, grounded theory uses theoretical sampling as a technique that allows emergent theory to guide the gathering of additional data. Once a theoretical model starts to form new questions are raised that necessitate the gathering of new data to disconfirm or define the tentative categories; thus theory guided data collection leads to new data sources and literature (Charmaz, 2000; Gibbs, 2002; Ryan & Bernard, 2000; Strauss, 1987).

3.1.3 Interviews

The qualitative research interview disavows the search for objective truths in favour of exploring informants' narratives, their 'plausible accounts of the world' (Bryman, 2004; Kvale, 1996; Robotham, 2004; quote Silverman, 2000, p823). This study seeks to make explicit stakeholders' implicit views on creativity; the meaning of a word derives from its use (Wittgenstein in Silverman, 2000) thus in-depth qualitative interviews were held during which research informants were asked about previous and current experiences of art and design education in order to evince their opinions of the qualities, practices and evaluation of creativity (Patton, 2002). Interviews are central to qualitative research (Bryman, 2004; Marshall & Rossman, 2006; Silverman, 2000) allowing access to diverse people and experiences (Bryman, 2004) and facilitating the gathering of large quantities of research data (Fontana & Frey, 2000; Marshall & Rossman, 2006; Robotham, 2004).

Decisions regarding the interview format determine the balance between structure and flexibility; an element of control enables investigation of topics of interest to the researcher, whereas flexibility allows informants to guide the interview (Robotham, 2004; Silverman (2000, 2005). The literature describes the qualitative interview as structured yet conversational, as a 'professional conversation' (Kvale, 1996, p5) or even a 'pseudo-conversation' (Fontana & Frey, 2000, p658) whereby in conversing on a topic of mutual interest researcher and informant co-produce research outcomes (Kvale, 1996; Marshall & Rossman, 2006; Stockrocki, 1997). Qualitative researchers tend to favour the semi-structured interview approach with open-ended questions and prompts that enable the researcher to establish the interview focus yet allow the flexibility to react to informants' testimony (Bryman, 2004; Ely et al, 1997; Hammersley, 1998; Hayes, 2001; Kvale, 1996; Robotham, 2004; Silverman, 2000, 2005; Stockrocki, 1997). This responsiveness to emergent issues provides a greater breadth of data than the structured interview (Fontana & Frey, 2000) and makes the semi-structured interview appropriate for grounded theory building (Bryman, 2004; Kvale, 1996) as through this process 'knowledge emerges through a dialogue' (Kvale, 1996, p125).

Whilst the interview format is so familiar in contemporary culture that Silverman (2000, 2005) declares this to be an interview society, and despite the widespread use of interviews in social research it is acknowledged that 'asking questions and getting answers is a much harder task than it may seem at first' (Fontana & Frey, 2000, p645) requiring high skill levels in framing questions that elicit useful research data (Robotham, 2004), responding to emergent themes and managing informants' unpredictable digressions (Kvale, 1996). The interviewer seeks to gain information without being invasive because uncomfortable informants are likely to provide contrived answers (Robotham, 2004). A well-conducted qualitative interview is credited as providing an enriching experience for the informant (Kvale, 1996), yet this is no neutral exchange of views, a hierarchical relationship exists; the researcher is in control (Fontana & Frey, 2000; Kvale, 1996). Metaphors abound as to the role a qualitative researcher can or should adopt: a miner or traveller (Kvale, 1996) a detective, patternmaker or juggler (Lewis Minkin in Dunleavy, 2003), whichever role is adopted, what is clear is that the researcher operates as an instrument in their own research (Kvale, 1996).

As discussed earlier the researcher is central to the interview method, a practice Kvale (1996) describes as 'a craft' with the potential to be honed into 'an art' (p13) and although there is no recipe for conducting interview research, the literature does provide several rules of thumb. Aside from practical advice to check equipment, carry out interviews in a quiet environment and to speak clearly (Patton, 2002), researchers are advised to pay attention to framing questions as the quality of the original interview is decisive for subsequent theory formation (Kvale, 1996). To establish rapport researchers are advised to break the ice with undemanding questions that require descriptive answers before moving on to questions that access informants' narratives and cultural perspectives on their social world (Fontana & Frey, 2000; Patton, 2002). Researchers are counselled to keep questions short and accessible; to reframe theoretical research questions in vocabulary common to both researcher and informant and to be flexible, open to tangential digressions (Bryman, 2004; Hayes, 2001; Kvale, 1996; Patton, 2002). The key to semi-structured interviews is this flexibility and whilst a predetermined sequence of questions is neither desirable nor practicable (Patton, 2002), the use of an interview guide is endorsed in the majority of literature as a means to establish a provisional outline for the interview and to provide prompts if deemed necessary to explore issues of interest to the researcher (Bryman, 2004; Ely et al, 1997; Hayes, 2001; Kvale, 1996; Robotham, 2004; Stockrocki, 1997).

3.1.4 Institutional Data

Although documentary sources, such as institutional data, should not be substituted for other data sources (Silverman, 2000), case study research is enhanced by the exploration of supplementary data that provides additional perspectives on the central research phenomenon (Marshall & Ross, 2006; Strauss, 1987). Documentary sources

comprise nonreactive words and images (Marshall & Rossman, 2006; Silverman, 2000) and can add vividness to data analysis (Stockrocki, 1997). In the educational institution under study written and visual information is provided for prospective and current students in prospectuses, recruitment DVDs, course handbooks and websites. For this research study policy documents are analysed at course, College and University level.

3.1.5 Transcripts

In order to carry out data coding research interviews are transcribed (Wolcott, 1994); the transcription protocol utilised in this research project comprised the researcher transcribing digitally recorded interviews in their entirety including repetitions, mispronunciations, truncated words, pauses, non-verbal sounds and the researcher's speech. Whilst transcripts free the researcher from reliance on memory and field notes and enable repeated examinations of interview responses (Bryman, 2004; Hammersley 1998; Silverman, 2005), the act of transcription is not a straightforward administrative task the outcome of which is an authentic reproduction of reality, but rather an interpretative, theoretically saturated process itself (Hammersley, 1998; Kvale, 1996; Marshall & Rossman, 2006; Silverman, 2005). Thus transcripts are 'artificial constructions from an oral to a written mode of communication' (Kvale, 1996, p163).

There are multiple approaches to both the volume of interview material transcribed and the conventions of their transcription (Valentine, 2002); each researcher must 'settle on' their own transcription protocol (McLellan, MacQueen & Neidig, 2003, p65). The literature advises the use of a template in order that each transcript share structure and appearance (McLellan et al, 2003), to edit for clarity and to be sensitive with respect to the reproduction of accent and dialect (Valentine, 2002; Wolcott, 1994). Aside from the evident lack of visual clues transcripts do not record everything (Hammersley, 1998; Marshall & Rossman, 2006; McLellan et al 2003); the literature cautions researchers not to assume the written word closely parallels those spoken (Bailey, 2008; Marshall & Rossman, 2006) and to be mindful when drawing inferences of linguistic patterns; the meaning of pauses in conversation is not unambiguous (Marshall & Rossman, 2008) but these plus emphasis, speed and tone of voice can be crucial for data interpretation (Bailey, 2008).

3.1.6 Sampling

As the goal of qualitative research is to enter informants' lived experience sample sizes tend to be small (Punch, 2000; Silverman, 2005; Strauss, 1987); Kvale (1996) reports most interview studies involve 15 ± 10 interviews (p102). Janesick (2000) employs the metaphor of researcher as choreographer asking not how many interviews should be carried out but which actors should be cast and Stockrocki (1997) stresses the importance of discovering key informants. The aim of this research is to discover whether

participants show qualitative differences in their conceptions of creativity, and approaches to teaching and/or learning; grounded theory seeks to uncover theory-disconfirming cases, thus purposive theoretical sampling is used to increase the diversity of the sample (Dick, 2005). Grounded theory utilises theoretical sampling, a purposive iterative strategy that initially looks for information rich cases to verify the relevance of coding categories (Charmaz, 2000); thus the researcher interviews as many informants as necessary to discover what they want to know (Kvale, 1996). Subsequent informants are selected to increase sample diversity in order to make comparisons between cases to confirm or disconfirm the emerging theory (Bryman, 2004; Gibbs, 2002; Patton, 2002; Strauss, 1987). Theoretical sampling seeks to saturate emerging categories with dense, rich data (Auerbach & Silverstein, 2003; Gibbs, 2002); sample size is not predetermined rather guided by emerging theory (Auerbach & Silverstein, 2003; Denzin & Lincoln, 2000; Punch, 2000; Silverman, 2005; Strauss, 1987) iterative theoretical reflection rather than the statistical representativeness of the sample determines whether further data should be collected (Auerbach & Silverstein, 2003; Bryman, 2004; Silverman, 2005). Additionally relevant literature can be utilised to direct theoretical sampling to further reveal the phenomena of interest (Strauss & Corbin 1990 in Silverman, 2005).

3.1.7 Ethical Considerations

It is intuitive that research procedures should avoid maltreatment of research participants so major ethical considerations include informed consent, voluntary participation, participant anonymity and protection from harm. In this study ethical approval was gained from Durham University's Ethics Committee and informants' voluntary participation confirmed prior to the commencement of research interviews, confidentiality is maintained when reporting findings with the use of substitution as necessary to retain contextual detail (Fontana & Frey, 2000; Kvale, 1996; Stockrocki, 1997); pseudonyms are utilised to protect the identity of institutions and individuals. Informed consent and voluntary participation are closely linked; informed consent can be granted by informants who are cognisant of the purpose and processes of the research study, who understand the benefits or costs of participation and are able to choose whether or not to participate (Fontana & Frey, 2000; Kvale, 1996; Silverman, 2005). Whilst some qualitative researchers stress the necessity of unequivocal disclosure of research objectives (e.g. Patton, 2002), many others who agree duplicity and manipulation are undesirable believe the study may be invalidated if informants know too much about it (Hammersley, 1998; Kvale, 1996) and so choose to be 'truthful but vague' (Taylor & Bogdan 1984 in Marshall & Rossman, 2006, p73); advice that I followed in this research study.

3.1.8 Validity and Reliability

The literature suggests various strategies to strengthen the validity of qualitative research. In this study validity is strengthened by triangulation: interviewing a range of stakeholders

and analysing institution and course level documentation as well as supplementary literature so that different viewpoints and methods are incorporated into the data analysis (Hammersley, 1998; Silverman, 2005; Stockrocki, 1997). Interview data is used in the text of the research paper as direct quotes to illustrate the themes of the qualitative research and give a sense of informants rather than presenting their ideas filtered through the lens of the researcher (Gruber & Wallace, 1999; Mayer, 1999). In the grounded theory approach validity cannot be predefined, rather the iterative processes of coding and continual comparison ensure analysis and reanalysis of interview text and policy documents to develop themes and strengthen the validity of the research; theory is not merely discovered but verified during each succeeding phase of analysis with new data and new coding (Auerbach & Silverstein, 2003; Freeman et al, 2007; Miles & Huberman, 1994; Strauss, 1987) and rather than viewing researcher 'positionality' (Marshall & Rossman, 2006, p30) as a threat to validity, the researcher's experiential data is exploited (Strauss, 1987).

The key issue with regard to validity is the merit inherent in research findings and the level of faith that policy proposals can be made based upon them (Lincoln & Guba, 2000). In their classic book on research design Campbell and Stanley (1966) highlight potential flaws conceived as threats to internal and external validity; in non-experimental studies internal validity refers to the quality of the research instruments and study whilst external validity defines the extent to which research results may be generalised across different populations, places and times (Hammersley, 1998; Trochim, 2006). Whilst some qualitative researchers accept the application of criteria developed for quantitative research to qualitative studies others question the appropriateness of applying scientific methodologies to judge the reliability of qualitative data. Describing the current focus on validity, reliability and generalisability as obsessive (Janesick, 2000) many qualitative researchers dismiss generalisability as an outcome, some rejecting the issue of validity entirely (Eisner, 2001; Hammersley, 1998). Others recognise that it is intuitive that one of the aims of research, is to inform and influence future practice (Schofield, 2002) referring to validity as an 'irritating construct' in that it is not easily repudiated or substituted (Lincoln & Guba, 2000, p178). Qualitative researchers' principal objection to validity as the measure of their studies is its implicit assumption of an objective reality (Auerbach & Silverstein, 2003; Hayes, 2001) as they believe all commentators to be 'societally situated' (Lincoln & Guba, 2000, p19) and that 'every way of seeing is also a way of not seeing' (Silverman, 2005, p182).

As qualitative researchers debate how to evaluate the results of their studies they offer alternative measures for judging their data and propose terms such as relevance, plausibility, confirmability (Freeman et al, 2007), trustworthiness, authenticity (Patton, 2002) and justifiability (Auerbach & Silverstein, 2003). Some argue that validity is another word for truth and that qualitative studies should be judged on their believability (the degree to which the perspectives and/or behaviour of those studied are accurately

captured) (Ely et al, 1997; Hammersley, 1998; Silverman, 2005). Guba and Lincoln (in Trochim, 2006) propose that the concepts of 'credibility' and 'transferability' should be substituted as more appropriate measures than internal and external validity; credibility being a measure of how 'believable' a qualitative account is perceived to be by its participants, transferability (or Goetz and LeCompte's similar concept 'comparability' (in Schofield, 2002, p97) relates to how well the components of a study (the units of analysis, concepts generated, population characteristics and settings), are described and defined in order that other researchers can use them as a basis for comparison. Additionally Goetz and LeCompte suggest qualitative research be judged by the degree of its 'translatability' (in Schofield, 2002, p97): the clarity of definition of theoretical stance and research methods. Glaser (in Dick, 2005) argues that ultimately what is important is that emerging theory should fit the research situation and facilitate the understanding the phenomenon.

In highlighting threats to validity it is important to be mindful that qualitative research does not aim to express objectivity but to describe people's lived experience in local contexts to form insights for future use (Eisner, 2001; Stockrocki, 1997). Qualitative research is idiographic rather than homothetic and researchers explore how societal constructions are formed in order to make theoretical inferences rather than empirical generalisations, whilst recognizing the challenges inherent in seeking to represent the manifold facets of lived experience (Hammersley, 1998; Lincoln & Guba, 2000). Whilst the qualitative case study is criticised for unrepresentativeness and subjectivity, grounded theory counters such criticism arguing that if we seek to understand the specifics of a case then the subjective view is exactly what we want (Kvale, 1996; Robotham, 2004). To increase trust in research findings the literature advises researchers to adopt a protocol of research transparency, to provide details of how studies are constructed and carried out (Auerbach & Silverstein, 2003; Ball, 2002; Chenail, 1995; Fontana & Frey, 2000; Gruber & Wallace, 1999; Mayer, 1999; Stockrocki, 1997).

There has been an assumption that interviews provide unfiltered access to experience; interview data is often regarded as presenting authentic depictions of informants' selves and lives (Fontana & Frey, 2000; Silverman, 2000). However the neutrality of the interview has been challenged; the interview environment is described as 'contrived and artificial' (Bryman, 2004; Fontana & Frey, 2000; quote Robotham, 2004, p228) and the neutrality of researcher and informants is questioned (Bryman, 2004; Patton, 2002). Interviews cannot be regarded as producing pure raw data (Fontana & Frey, 2000; Freeman et al, 2007) interview data are increasingly understood as 'negotiated, contextually based results' (Fontana & Frey, 2000, p646), interpretation, a 'version of the truth' (Hayes, 2001, p22) constructed through social interaction. Threats to validity inherent in the interview situation arise from the cultural, historical and theoretical backgrounds of researcher and informant (Bryman, 2004; Hammersley, 1998; Marshall & Rossman, 2006), and assumptions that informants are willing to cooperate (Marshall &

Rossmann, 2006), attach single meanings to their interpretations of experience (Silverman, 2000) and have the facility for self-reflection and articulation of these views (Hayes, 2001; Robotham, 2004). Even assuming research informants are able to describe their lived experience they may, consciously or not, give biased accounts. Responses are necessarily interview specific (Charmaz, 2000; Patton, 2002; Robotham, 2004) as informants decide what information to reveal either providing what the informants feels the researcher wants to hear or to show themselves in a good light (Robotham, 2004). Reactive effects may result from their awareness of the purposes of the research study (Hayes, 2001). Additionally elite informants may be especially adept at managing responses to promote their own agenda (Marshall & Rossmann, 2006).

The research interviewer is a source of multiple threats; interviews involve mutual interaction and the mere presence and person of the researcher risks personal and procedural reactivity (Bryman, 2004; Hammersley, 1998). The researcher's role expectancies and prior knowledge (what Marshall and Rossmann call the researcher's 'positionality' (2006, p30)) impede the ability to remain a neutral participant (Robotham, 2004). Power differentials inherent in the interview situation pose a major threat to validity; researchers ask the questions (Hammersley, 1998) and may be tempted to find only what they are looking for even omitting contradictory evidence (Coe & Fitz-Gibbon, 1998; Eisner, 2001; Silverman, 2005). Familiarity with the interview setting may mean researchers slip into the role of teacher and coach informants (Drew, Bailey & Shreeve, 2001) or make cursory readings of responses (Hammersley, 1998). A lack of skill and/or experience may mean interviews are mismanaged, with poor questions and/or a lack of common vocabulary resulting in superficial or information poor answers (Marshall & Rossmann, 2006). In research that involves ESL informants researchers may overestimate language competency; a lack of intercultural communication awareness may hinder fruitful interactions due to misunderstandings about conversation management, directness and openness (Arimoto, 2007; Gudykunst, 1998; Kvale, 1996; Patton, 2002). Qualitative research relies upon the relationship between researcher and informants and this relationship becomes central when considering issues of validity (Freeman et al, 2007); researchers are advised to adopt a reflexive attitude towards their own positionality and utilise well formed questions, an interview guide and their interpersonal skills to elicit reliable information (Hayes, 2001). Reassuringly Fontana and Frey (2000) report that characteristics like age, gender, interviewing experience have relatively small impact on responses.

Additional threats to validity can arise from sampling strategies and the use of transcripts and material culture. The case study approach is limited to a single situation and is criticised for a lack of representativeness (Gruber & Wallace, 1999). Grounded theory utilises theoretical sampling thus there is a threat to validity if sampling is curtailed before theoretical saturation occurs. As noted previously transcripts are 'decontextualized conversation(s)', artificial constructions that pose threats to validity if they become an

'opaque screen' between the researcher and the original situation (Kvale, 1996, p167). In addition to a fixation on the written form, researchers risk the 'expertification' of data whereby the researcher expropriates meanings from the informants' lived experience and reifies them into research categories to fit their own implicit theories (Kvale, 1996, p227). Additionally, the source and purpose of documents has significant implications for their validity (Hammersley, 1998).

3.1.9 Limitations of the Research

As this is a case study the findings may not be easily generalisable; informants' experiences may be case specific, although there is value in adding to the sparse research into fashion design education and the findings may help other researchers with their focus. The literature on qualitative research highlights that data interpretations are only ever one version, there is no guarantee another researcher would draw the same conclusions from this data set. My positionality and limited experience of qualitative research practice may limit the value of the research findings. However being mindful of these factors I have undertaken extensive reading into the practice and reporting of qualitative research from both experienced and novice researchers and consciously sought to develop the attributes of good qualitative researchers (Becker, 1998; Hayes, 2001; Kvale, 1996; Patton, 2002). Qualitative research risks that self-reported attitudes diverge from actual beliefs or that informants lack the ability to vocalise their implicit beliefs. Additionally as this study involves a multicultural sample group there is a risk of miscommunication between researcher and informants, I attempted to address this prior and during the interview process.

The next part of the chapter describes the research procedures: access, setting, participants, data collection and analysis.

3.2 Procedures

3.2.1 Access and Setting

To determine the likelihood that a prospective research site is 'realistic' Marshall and Rossman (2006, p62) look for the following: that entry is possible; that there is a high probability of finding the 'processes, people, programs, interactions and structures of interest'; that mutual trust can be formed between researcher and informants; that research will be ethical; that there is a reasonable expectation of data quality and credibility. This research study developed from my personal teaching experiences and took place at a college and on a course where I have taught previously. My personal prior knowledge of the context and some of the informants gives me confidence the research setting is realistic. Having stopped teaching at the research site due to relocating overseas a few years previously, I initially contacted the course director by email to seek

approval for research interviews with teachers and students. After gaining this but before scheduling interview dates, she showed signs of cold feet about being involved in a research project, the college having recently been under some scrutiny regarding the experience of its International students. I telephoned and was careful to reinforce the exploratory nature of the research; I underlined the fact that the focus is on the experiences of both Home and International students, as well as teachers in a UK art and design college; having been reassured, the course director granted permission.

I then approached some teachers and managers (by email) as courteously as possible asking whether they could spare half an hour from their busy schedules to chat about my research; informants chose the time and location of the interview (Hayes, 2001). Teachers from the FP course were interviewed on location at their college campus building. Having moved a few years previously from a location in London's West End, the course is now housed in an arts and crafts style building in West London that was originally a purpose-built architecture school; the building is shared with other college courses. The research interviews took place in the third and final term of the course, most of the course content had been delivered and teachers were facilitating student work on two major projects: a group media project to produce a fashion magazine and garment production for a fashion show. Most teacher informants chose the familiar venue of their own classroom with the exception of the course director who was interviewed in her office.

Current students from the FP course were interviewed on location at their college campus building. The research interviews took place in the third and final term of the course; students were working in design studios completing garments for an upcoming end-of-year fashion show. At this point in the course classes operate as workshops, students work individually and teaching staff facilitate, so lecturers were happy to release students for the period of the interviews. The teaching staff approached the student informants on my behalf, sought their agreement to take part in a research interview, and introduced me as a researcher. The management staff work in a separate University building in London's West End that also houses teaching rooms, an art gallery and the CUA student hub; all interviews took place in the interviewees' offices. I interviewed alumni informants at cafes in central London; whilst this proved to be an informal situation one of the interviews suffered slightly from the interference of a loud couple at the next table.

3.2.2 Participants

The research study seeks to explore the views of all stakeholders in a specific course thus the sample includes students, teachers and key management personnel (see Table 3.1). I asked teachers to identify and approach student informants on my behalf and so the sample is drawn from those students available on the days I was interviewing; the course is large (approximately 200 students) so it felt as though there were more than

enough potential informants. The age of student informants ranges from 18 to 30, with a mean age of 20. Reflecting the make-up of the course, the majority of the student informants are International, mostly from CHC countries: China, Hong Kong, Taiwan, and Korea. Other International student informants are from Brazil and Turkey. The Home student informants are not from London, but are from the south of England. One of the International students had attended boarding school in England for GCSEs and A-levels; all other students completed their formative education in their home countries.

I originally contacted three teacher informants to arrange interviews but when I arrived to carry them out I sensed that another teacher felt excluded and seemed keen to join in; this suited me and she joined the sample. Common to many art and design colleges, CFC has a high proportion of Associate Lecturers (ALs) employed on a temporary basis; two of the teacher informants are permanent staff members, one with nearly two decades experience at CFC, and one who had recently joined the staff. The other teacher informants are ALs, both with several years experience teaching on the course. One of the teacher informants is from a CHC background and undertook her undergraduate studies in her home country of Korea before studying for an MA at CFC. The other teacher informants completed their education in the UK. The majority of the teacher informants have industrial experience within the fashion industry.

Interviews were conducted with manager informants as interviews with elites are considered to provide valuable overviews of an organisation's history and policies (Robotham, 2004). All the management informants have long-established teaching backgrounds and specifically have experience of teaching at the constituent colleges of CUA. All manager informants work in cross-University roles; one has a role in academic quality assurance and one in International recruitment, the other's role bridges both areas. Both management informants working with International markets also have experience of working in the creative industries and in their current jobs are responsible for recruiting International students, an activity that involves running advisory sessions and workshops through recruitment seminars held globally. I had not initially intended to interview alumni informants but early interviews suggested that it would be useful to investigate whether the views expressed by students early in their UK art and design education were later affirmed or rejected, so I sought out alumni informants through personal contacts. The alumni interviewed have all stayed within CUA for their undergraduate degrees, one in CFC and two in another college. They are all in the final year of their BA courses and due to the timing of the interviews are working on their final degree shows. All of the alumni informants are of CHC backgrounds and are in their early to late twenties; two came to London directly from school in Taiwan and Japan respectively and one originally from Hong Kong had emigrated to Australia during his primary years and had previously studied a business degree there and worked internationally.

In addition to the research interviews, data is analysed from institutional documents comprising an internal course handbook, and freely available marketing materials: the CFC centenary prospectus and two CD-ROMs produced by the CUA International Centre entitled 'Preparing a Portfolio' and 'International Student Orientation'. The course handbook is distributed to all students on enrolment and includes general information relating to FE level courses plus information specific to the FP course including module outlines and marking criteria. The CFC prospectus includes marketing information about the course offer at CFC from FE to postgraduate level and includes vox pop interviews with students and staff. The 'Preparing a Portfolio' CD-ROM has two main sections: general portfolio advice and specific advice for different entry level applicants containing video of both current and prospective CUA students, members of the International recruitment team and A-level art teachers. The International Student Orientation CD-ROM features video interviews with nine International students at CUA and a small section of video interviews with famous alumni and current teachers discussing the 2004 launch of CUA as a university.

Participant Type	Code	Count	Participant description
Students	HS1 to HS2 IS1 to IS7	2 7	Age range 18-30 Mean age 20 All FP students 2 Home, 7 International 4 Non CHC, 5 CHC
Teachers	T1 to T4	4	All FP teachers including course director 2 Permanent, 2 ALs 3 Non CHC, 1 CHC
Managers	M1 to M3	3	International recruitment Academic quality assurance From CUA and CFC
Alumni	A1 to A3	3	Age range 21-29 All CUA undergraduates 3 CHC
Institutional	U1 to U4	4	CFC centenary prospectus Internal FP course handbook CD-ROMs produced by CUA International Centre

Table 3.1 Breakdown of sample

3.2.3 Data Collection

Having lived out of London for some years, I returned there to undertake the thesis research, I can attest to the excitement and buzz I felt sitting on the Tube, under advertisements for museums and theatre and bombarded visually and aurally by the reality of multiculturalism, inspired by the diversity of dress and language. I think it is advantageous that I am unfamiliar with the new course site as it reminds me of my role as researcher not teacher.

Following the advice in the literature I prepared participant information sheets (Appendix 1) that introduce the focus of the research as an investigation into their lived experiences and opinions on:

- UK art and design education
- The basic skills required to be successful in art and design
- Previous and current teaching and learning

Fontana and Frey (2000) stress the attention that should be given to how the researcher presents themselves to informants e.g. as a woman, an academic, a learner, dressed up or down. I adopted the role of research student dressed as I would to teach a studio class; a lot of informants remarked on how Chinese I looked! From personal experience I understand that students are frequently asked for their feedback, written and/or verbal, to assist in course monitoring, surveying library and IT provision etcetera, and I feared that by the final term of a one-year course the student informants might have reached 'feedback saturation'. Happily for me this proved not to be the case. Despite some initial protestations of 'poor English', all of the students approached were willing to take part in the research interviews conducted in English; the course is delivered in English, language proficiency being demonstrated by achieving IELTS level 4.5 before entry (CFC, 2007c).

By using semi-structured interviews I could set the agenda and follow up digressions. I prepared interview guides (Appendix 2) mindful of the University of Durham code of conduct and advice from the literature and colleagues. Each interview guide opens with a statement about the research project and moves on to a series of demographic questions. Following advice I developed a range of open-ended questions intended to reveal both background variables and key implicit views on creativity. The semi-structured interviews were recorded on a digital voice recorder; the small size of the equipment plus informants' familiarity with technology made this fairly unobtrusive. Having taught on this course previously myself, I have worked with three of the teachers; this gave those interviews a collaborative feel, although I tried to remain mindful of my position as researcher not colleague. I adopted an attitude of 'deliberate naiveté' (Kvale 1996, p33) and the majority of interviews felt like natural conversations that flowed and only a few needed prompts to cover the areas of interest; a note from my research diary reads 'Listening to some of the

interviews I'm really happy how I've picked up points made and followed them, asking the logical next question. Others it's like I've just accepted the answer and moved on.' It seemed that informants enjoyed telling me about their experiences and they appeared to be open with information and feelings, however one manager informant did tell me off-tape that she would have spoken much more freely if the conversation had not been recorded.

3.2.4 Data Analysis

Following grounded theory protocol I listened to each interview the day it took place and used issues raised to guide subsequent interview questions and as far as possible informant selection. I transcribed interviews myself both to militate against errors due to lack of familiarity with subject-specific terminology (Drew, Bailey & Shreeve, 2001) and to immerse myself fully in the data (Strauss, 1987) allowing a dynamic iteration between transcription and data interpretation (Lincoln & Guba, 1985; Miles & Huberman, 1994). Following advice in the literature I developed and utilised a transcription protocol and interviews were transcribed in their entirety (McLellan et al, 2003; Valentine, 2002). I anonymised individual transcripts and used constant comparison to code between categories of stakeholder to accentuate both common themes and diverse narratives.

The process of data analysis coincided with my moving continents from Asia to the US, and having a new, extreme climate to deal with. The move, leaving my established social network combined with the unfavourable weather, meant more evenings spent indoors and I took up a new weather-appropriate hobby: crochet. These activities mirrored each other; my daytime struggles finding ways to approach coding, identifying patterns in the data, being baffled, momentary flashes of insight, ending up with piles of memo cards to be woven into the story of my analysis was echoed in my evening efforts learning how to hold hook and yarn correctly, maintain correct tension, incorporate new stitches, repeat patterns, ending up with a pile of granny squares to be worked together into a blanket. Both activities gave me the sense of satisfaction that comes from creating something, but also caused anxiety as I struggled with unfamiliar skills, work went awry, was undone and repeated.

Despite my having read numerous accounts of qualitative data analysis and despite warnings in the literature that the researcher will not 'capture reality in a bag' (Eisner, 2001, p138) I spent a long period incubating data hoping for its truth to reveal itself before genuinely accepting the notion that data can be interpreted in many ways and that each particular story tells just one version (Becker, 1986; Ely et al, 1997). Ideas for memos often occurred on dog walks and I probably cut an absurd figure walking through the snow debating with a Chow-chow and Paperanian about what a particular informant meant by saying such-and-such and how that might impact on developing theory.

Much as I struggled with it I enjoyed the data analysis process and found that memoing aided theory development as well as suggested new areas of literature to search e.g. how eminent contemporary fashion designers trained and create both in the West and CHCs. Equally it seems I did not always know what I thought about something until I start to write about it; the process of writing up the data aids the analysis (Ely et al, 1997). I had already decided that I should use informants' minimally edited words in writing up the data analysis and found Chenail's (1995) image of Tarzan swinging between data exemplars particularly useful in organising the findings.

The next chapter presents the results of data analysis and addresses the thesis research questions.

Chapter 4 Data Analysis

The overall purpose of this chapter is to present the results of data analysis and the main foci of the thesis: what models of creativity operate within a UK art and design college. Data from the transcribed interview scripts and institutional documents is analysed using methods of grounded theory; the data is coded and categorised with reference to the literature and an empirically grounded theory formulated (Kvale, 1996). The degree of commonality and divergence in the views of the four groups of stakeholders as well as from the institutional data is examined as well as a discussion of the impact these beliefs about creativity have on teaching and learning. Whilst acknowledging that the different stakeholders in creative education reveal some conflicting views of creativity (Banaji, Burn and Buckingham, 2006) and mindful that there is no simple recipe for creativity (KEA, 2009) the research data appear to support the notion that models of creativity at CFC operate in concurrence with confluence models of creativity combining a number of individual-related factors with external cultural factors. Creativity is conceived as a positive attribute, a continuous variable affected by ability, effort and personality traits such as originality, open-mindedness and individuality but also subject to 'external' contextual influences including the course location, learning culture, curriculum and peer group interaction in a multicultural environment.

The four groups of stakeholders interviewed comprise students (both Home (HS) and International (IS)), teachers on the Fashion Prep course (T), managers within CUA (M) and alumni of the FP course (A); additionally institutional data (U) in the form of both internal course literature and public marketing materials is analysed; the marketing material includes both quotes from staff and students and video interviews. The research uses qualitative interviews in order to make explicit the stakeholders' implicit views on creativity (Niu & Sternberg, 2002) as a style note *italics* are used to signify informants' emphasis. In accordance with grounded theory protocol, research interviews and institutional data were categorised in constant comparison to each other; whilst coding I wrote memos to suggest further reading, future research areas to explore and additional informants to approach (Miles & Huberman, 1994). The interviews cover a range of topics related to prior and current educational experiences analysed using grounded theory, so it is important that themes emerge from the data rather than be communicated to the informants (Miles & Huberman, 1994). Rather than specifying a focus on creativity and its intercultural aspects as suggested by the literature, the study was introduced to informants as an investigation of the day-to-day experiences of teaching and learning in a UK art and design college. This tactic freed informants to talk at length about how they recognise, encourage and practice creativity, in a way many seem unable to when explicitly asked to define their understandings of creativity (KEA, 2009). Such a question eliciting a few coherent definitions:

M1 'I think you can be creative in *intellectual* and academic work and you can be creative in practice.'

But mostly responses ranging from total rejection of the concept:

T1 'I don't know how to define creativity in a sense that people can use as a recordable thing it's a, sort of, one of those substances that isn't actually definable. So creativity is not really a good word to use to describe *anything*.'

T2 'Can you define creativity?'

To an inability to vocalise an opinion:

IS5 'Oh sorry, I can't. I don't know, I don't know. Sorry, I can't.'

IS7 'Actually I can't, it's really difficult (laughs) it's quite difficult.'

M1 '(Sigh) How would I define creativity? I should have thought about this before, shouldn't I?'

M2 'What a question, on a Monday morning.'

To good-natured recognition of the multi-layered meanings encompassed in the concept of creativity:

M3 'Oh blimey! You really are rotten. How would I define creativity? Oh good God, how long's a piece of string?'

Mayer (1999) states the logical starting point for creativity investigations to be a definition of our understanding of creativity. In keeping with Banaji, Burn and Buckingham's (2006) argument that UK educationalists hold varied and sometimes conflicting ideas of what and who is creative, the interview data suggest that multiple understandings of creativity operate within the college investigated. Thus Banaji, Burn and Buckingham's (2006, p59) conceptualisation of creativity as a series of rhetorics is referenced in organising the interview data; one of their concluding themes highlights diverse understandings of creative people and practice, many of which are evidenced in the thesis data. This theme is quoted at length:

'1) is creativity an internal, cognitive function or an external social and cultural phenomenon? Does creativity come from nowhere, a lateral/spontaneous insight or is it dependent on incremental transformations of familiar genres or templates? Is 'imagination' the lone endeavour of inspired individuals, or a social, collaborative design process? What is the relationship between cultural learning and creative learning? While some of the rhetorics conceive of creativity without reference to culture, others conceive of all creativity as irreducibly cultural, and furthermore that the arts naturalise the cultural values of dominant social groups.'

Having used constant comparison whilst coding to discover themes and categories, I now separate the focus onto the five groups of informants: students, alumni, teachers, managers and the institutional data in order to uncover the commonalities and divergence of the stakeholders' views of creativity, presenting these separately before an overview of the impact these beliefs have on teaching and learning. The representation of data in table form aided the clarification of research themes; Table 4.1 presents a summary of the occurrence of themes revealed by analysis of the data separated into individual related factors (ability, effort and personality traits) and 'external' contextual influences (creative city, creative college, learning culture, creative curriculum, creative collaborations, creative cultures)¹. A tick (✓) represents the inclusion of a theme in informants' data and a cross (✗) represents its absence e.g. all informants spoke about ability whereas managers did not mention effort in relation to creativity. Each of these themes is expanded upon fully in this chapter.

			Students HS/IS ²	Teachers T	Managers M	Alumni A	Institution U
'Internal' Individual- related factors		Ability	✓	✓	✓	✓	✓
		Effort	✓	✓	✗	✓	✓
	Personality traits	Originality	✓	✗	✓	✓	✓
		Open- mindedness	✓	✓	✓	✗	✓
		Individuality	✓	✓	✓	✓	✓
'External' contextual influences		Creative City	✓	✗	✗	✓	✓
		Creative College	✓	✓	✓	✗	✓
		Learning Culture	✓	✓	✓	✓	✓
		Creative Curriculum	✓	✓	✓	✓	✓
		Creative Collaborations	✓	✓	✓	✓	✓
		Creative Cultures	✓	✓	✓	✓	✓

Table 4.1 Summary of themes emergent from the data analysis

¹ It is not assumed that the categories internal and external are easy to distinguish in all cases; what is sometimes seen as internal is often embodied in a context, however the terms 'internal' and 'external' are retained for convenience.

² HS: Home students. IS: International Students.

4.1 What Student Informants Think

Current students from the FP course were interviewed on location at their college campus building; the College prospectus describes the local environment and stresses the influence of the contextual setting on students' creative work:

U2 'Outside the College is a melting pot of cultures and influences, from the brilliant African textile and haberdasher stalls, to the stylishly downbeat Goldhawk Road, with its laid back boutiques, antique shops and Moroccan cuisine. Keep your eyes and ears open. The influences you'll soak up are as crucial to your design education as the classes you'll attend.'

Before turning to an analysis of which models of creativity students ascribe to, it is pertinent to note that none of the student informants question the desirability of creativity. In accordance with views generally expressed in the literature, all student informants describe creativity as a positive, desirable, construct. When describing the steps a fashion student should follow to ensure success, creativity is highlighted as a necessary quality:

HS2 'You've gotta *definitely* be creative, if you're not creative then... it's gonna be hard.'

And in accordance with the finding that CHCs require creativity be utilised for positive social outcomes (Rudowicz & Hui, 1995 in Niu, 2006; Yue, 2003), a CHC student informant speaks of the benefits to the fashion industry of having creative individuals working in it:

IS4 'You need to be *creative* to make the industry more innovative.'

In his work 'Art Worlds' Becker (1982) describes a quality he terms 'artness' (p153) that describes an individual's ability to operate within a specified art world, and poses the question as to whether artness should be understood as a continuous variable i.e. some possess more artness than others, a uni-dimensional variable with arbitrary cut-off points to distinguish the artistic from non-artistic, or an all-or-nothing quality. It is useful to pose similar questions in reporting informants' underlying beliefs about creativity. As seems intuitive of those undertaking a creative education, student informants share a commonly held view of creativity as a continuous variable i.e. people can be more or less creative than each other, using phrases such as 'quite creative,' 'more creative', and 'very, very creative' when describing their peers. Creativity is enhanced by natural ability yet remains achievable by all as it can be developed by training and the application of effort. Student informants discuss creativity in terms of the personality traits associated with creative people and whilst they highlight the importance of creativity as a factor in success in fashion, art and design, the majority also express a belief that only a few achieve the

status of 'very' creative. Such views demonstrate a belief in creativity as an 'internal', personality-related function, however student informants also describe how contextual factors influence creativity, citing the location of the course, the learning culture and their multicultural peer group as important influences on the development of creativity. The next two sections present student informants' views of creativity as both an 'internal' cognitive function and an 'external' context dependent phenomenon.

4.1.1 'Internal' Individual-related Factors for Creativity

As we have seen, the vast majority of psychological research interprets creativity as an individual trait, best understood by studying individuals (Csikszentmihalyi, 1999), and focuses on the identification of personality characteristics that distinguish creative persons from those less creative. This view is not surprising if we consider that the modern Western conception of creativity casts the creator as omnipotent, the ultimate in creative expression being the communication of the creator's inner feelings (Weiner, 2000). In accordance with generally held views, student informants understand creativity as a cognitive function; they describe how abilities and effort influence creative outcomes and the personality traits of creative students.

Student informants understand creativity as a cognitive function and identify creative students as having differing thought processes to the majority of classmates:

IS5 'They can do different from what I am thinking.'

IS7 'Yeah it's they just think different than others.'

IS6 'It's really subjective, because it's come from each person. It's very subjective.'

As well as having a different thought process, student informants feel that creative people are themselves dissimilar to their peers, this difference feeding the creative process; divergent perspectives and broad interests exposing them to a wide range of inspiration sources;

IS2 'There's a Japanese girl... and she is, her work is really creative and crazy.'

IS5 'They are really *different* and they are interested in really different subject each person.'

4.1.1.1 Ability

About half the student informants express a belief in the primacy of ability in relation to creative production. Student informants describe creative students as possessing sophisticated communication skills:

IS3 'I think confident and I don't know, strength of, like, speaking and explanation, that kind of things.'

The importance of visual imagery in communicating ideas is stressed in the need for good drawing skills, as well as the practical skills needed to transform two-dimensional ideas into three-dimensional products:

IS4 'I think the drawing skill is important because you need to illustrate the idea, to make the others think what you are doing. And your sewing skill need to be good.'

IS1 'I think we can draw well, sewing well, and have a good research skill, and creative things.'

Expressing the importance placed on the outcome or end product in the judgement of creativity, student informants mention manual construction and subject specific skills when defining a creative student:

HS1 'I think creativity is making, like taking inspiration and making something... Some of the foreign students like the Swedish students they like knitting, they're really into *knitting* and they knit.'

HS2 'You like to try and *make* things.'

IS4 'Their tailoring is very good.'

4.1.1.2 Effort

According to Amabile and her colleagues (Collins & Amabile, 1999), motivation is a determining factor in encouraging or inhibiting creativity, with a direct relationship between motivation and effort; the Internal Motivation Hypothesis associates internal motivation with higher levels of effort and experimentation and relates this to greater creative outcomes. Revealing implicit beliefs in how the individual affects their own level of creativity, student informants place strong emphasis on the importance of effort, speak of how creativity can be developed through persistence, and highlight the importance of internal motivation. Student informants feel hard work is not just desirable, but rather a prerequisite for fashion students:

HS1 'You have to really want it.'

HS2 'You've gotta have dedication...'

IS2 'Attend the class on time and well come to every lesson and *do* finish homework. That bit's important.'

IS6 'I think you have to be *really* hardworking, really, if you want to do fashion or art or design you have to be hardworking.'

Csikszentmihalyi (1999) defines the ultimate immersion in on-task energised focus in his concept of flow experiences, and this understanding is paralleled in the student informants' discussion of the relationship between motivation, effort and the personal satisfaction gained from hard work:

HS1 'Work really hard because, like, if you don't have something good you're gonna be disappointed.'

IS2 'I mean working out to the end. I found myself sometimes... I like my initial ideas and then halfway through the work... I thought 'It's not that good, it's not like what I was thinking about' but if you work it out to the end then it will be good.'

Just as Amabile links internal and external motivators to differing proclivities to be creative, so student informants discuss their peers' varied motivations to attend the course, and how these differing motivations impact on effort levels, outcomes and ultimately creativity:

HS1 'Some people here don't really want it. They're just doing kind of, whatever... Like there's a group of foreign students that *really* want to be here, and have a *plan*, and they're going off to do certain things, and they work really hard and always do well. There's a group that kind of, I think, get sent here by their parents and don't *do* any work (giggle)... but then it's just a mix, and there's Home students that just think 'Oo I like fashion' and they come along, and then there's Home students that actually *like* making things and doing. I think it's a mixture between the people that actually like *doing* it and the people that just like fashion... some of them just like the idea of the business, so and they don't maybe, don't maybe, *aren't* creative but they like fashion.'

4.1.1.3 Personality Traits

A majority of student informants mention personality factors as an important distinguishing feature of creative people. Echoing Sternberg and Lubart's (1995) notion of 'defying the crowd', student informants believe that strong personalities enable creative students to work independently, without undue influence from others, to withstand or ignore criticism from the mainstream:

IS3 'Who can be concentrate on by herself and I don't know, who don't, who don't be disturbed by others.'

IS4 '(IS1) did some very creative work and (another student) also did something very creative. And they have their very strong personality.'

The Western idea that the highest form of art personifies the creator's inner self is illustrated in the primacy of the student portfolio that is understood to represent the ultimate embodiment of students' creativity; the portfolio comprises a collection of what is considered to be the student's strongest work and plays a major role in the interview process for progression onto higher education courses. Student informants feel that rather than an identikit collection of standard pieces, as might be required in other cultures, it is important that the portfolio should convey their personal style. In relating recent progression interview experiences, student informants describe how their work should be personal, convey their inner persona and they remark on the satisfaction this brings when accomplished and acknowledged; their comments reveal an understanding that this is also a requirement of those viewing and judging the portfolio;

HS1 'We were told that 'No, you need your work to speak for itself.'

IS1 'Not like, talking to you, or ask you, just like look your work. They want your, maybe your work can say for you.'

IS5 'They understood me from my portfolio. That was really happy for me, because you know my portfolio should be, you know, *presenting* me.'

Originality

Both Eastern and Western models of creativity have originality as a core characteristic (Niu & Sternberg, 1995) and Western art and design supports and rewards a creative process with an orientation towards novel positions (Lubart, 1999). The fashion system is predicated on change; a capricious, recurrent cycle of new styles that render previous fashions *démodé* (Craik, 1993) what Davis calls an 'institutionalized motive' (1992, p125); in Zandra Rhode's words 'The only constant in fashion is the fact that it changes' (Rhodes, 2005). So it is perhaps predictable that student informants should most frequently mention originality as a significant personality trait of creative people, manifested in the ability to continually produce original ideas, what Barthes (2006, p92) terms 'the romantic notion of an inexhaustible abundance of spontaneous creativity':

IS1 'I think creative is more like original idea.'

IS3 'Drawing and ideas, a lot of ideas.'

The Western notion of creativity conceives of the creator as a blank slate (Rudowicz, 2004), an empty vessel waiting to receive inspiration from the muse (Sternberg & Lubart, 1999); student informants demonstrate their concurrence with this understanding:

HS1 'They actually have been inspired and they've made something that's completely unique.'

Student informants appreciate that it is not easy to be original:

IS6 'I think originality. It's *hard* to be original, but for me, to be creative you have to be quite original, really original.'

Student informants identify practices such as increased experimentation that they feel increase creativity:

HS2 'I'd say my friend... is quite creative. She has a *definite style* but within that style she tries to implement other things. She's quite, I mean, her basic design is quite *rigid* but she often tries, like, new fabrics and she'll come up with a new fabric to make that same design in, but in another way.'

The Kantian notion of genius is one characterised by originality and opposed to imitation (Banaji, Burn & Buckingham, 2006); the importance student informants place on originality in creativity is reinforced when they speak negatively of replication, and dismiss the industry-wide practice of reviving past trends and fashions and repackaging them as new styles. For them creativity is:

HS1 'Not copying.'

IS2 'Not copying others (giggle) and having your own ideas... they're doing their own way'

IS4 'We don't like many designers are doing, they use the trend before and then they try to use that again and change something and then reproduce it.'

Gardner (1989a) argues Western creativity encompasses not only independence of thought and the production of innovative products, but also the potential for massive dislocations and radical reconceptions in contrast to CHC creativity that builds on an established widely accepted aesthetic. Student informants discuss novel ways of approaching design work:

IS4 'I would like to use something like other aspect, like science or chemistry, and apply to the clothing and try to make fashion more interesting.'

IS5 'You know so 'Oh!' you know kind of surprise... they are really different and they are really creative.'

Both Csikszentmihalyi (1999) and Kim (2005) identify nonconformity as a characteristic of creative people; speaking in 1981 Vivienne Westwood stated 'The only reason I'm in fashion is to destroy the word 'conformity.' Nothing's interesting to me unless it's got that element' (Wilcox, 2004, p12). Student informants endorse rule breaking as part of the creative process, ignoring or defying industry conventions or others' tastes:

IS7 'For example sometime, you know, maybe most of people can say 'Leather and lace can't go together' yeah, but *we put* leather and lace together.'

Whilst fine art is undoubtedly produced within an established commercial system, there is an understanding that fine artists should produce work free from commercial constraints, whereas the profit imperative of the fashion industry restricts nonconformity; designers' creativity may be limited by their awareness of the ultimate consumers of their creations. This point is underscored by John Galiano when he says '...you must never forget that, despite all the fantasy, the thing is about *clothes*. And all the time while you are editing to make the impact stronger, you have to remember that, at the end of the day, there has to be a collection and it has to be sold' (McDowell, 1997, p59). This student informant identifies a negative relationship between age, experience and creativity recognizing that the realities of working in the fashion industry place limits on creativity:

IS1 'Young student always have different ideas from the adults, because adults know what can do, what cannot do. But we will like just, 'Maybe I can do this, maybe I can do that?' and try to make it work, so it's more creative. But I think when more older we will like 'Um this maybe not for business, is not good' or maybe 'this everybody won't like this'.'

Even student informants who propose rule breaking as a strategy for enhancing creativity understand the limitations the industry imposes on nonconformity:

IS7 'The thing is I'm thinking we have retail shops and I *know* about the marketing as well a little bit. So the thing, I can see some of my friends they just 'Ok creativity, ok we have to you know, do something very different, unwearable'. No I don't want to do something like this... I want to do something very different but quite wearable.'

Open-mindedness

Although student informants believe that creativity can be enhanced through commitment of effort and adopting a focused plan for both studying and career, they also express the opinion that when it comes to design work, sticking to rigid plans is not a creative way to work, on the contrary to allow for the most creative outcomes students should remain:

IS7 '...open-minded'

HS1 'I don't really class when people actually think 'I wanna make this' and they make it, as being that creative... I think being creative is, you have to keep your mind *open* and don't actually say 'This is how it's gonna look.'

Opinions endorsed by chief Burberry designer Christopher Bailey 'For me, inspiration is really about keeping your mind open and never getting jaded' (Jones, 2009, p61). Student informants equate open-mindedness with an experimental attitude:

HS2 'You like just looking at different things, getting ideas from *everywhere*, trying *new* things, whether it be like if you thought you were definitely into fashion, you might try photography and find you really like it. Just have an open mind and a good eye for anything really. Like going out and trying things for example.'

Individuality

In the literature individuation is associated with creative pursuits and actions (Niu & Sternberg, 2002; Triandis et al 1993). The majority of student informants describe the importance of individuality in the creative process, and how original, experimental, rule breaking creative students are distinct from their peers:

IS3 'I think they are just their own way.'

When describing the profile of a successful student, student informants emphasise the importance of independence:

IS1 'Just do ourself, and just *go* straight what we want to do, and have a *plan*.'

HS1 'I think it's when people just follow their instincts.'

Student informants describe how embracing an individual style increases their confidence and how they gain pride in self-expression:

IS2 'Before... I thought my fashion drawings, like my figure drawings, were so bad, but now I think 'Well it's fine, it's good, it's my style'... when I show others my work and they say 'It's good, I like it' and 'it's your style', if you change it, I mean if you follow some rules to do it, it's not that good.'

Another student informant (non-CHC) introduces an intercultural aspect when differentiating attitudes to individuality in home and host countries, and confirms the notion that students may feel the freedom to reject cultural behaviours when they are operating outside their home culture (Eberhard, King cited in Lee, 1996):

IS7 'In my country there's, you know, different kind of peoples all the same and they try to follow, or they try to look *their works*, and try to do the same things. But here it's quite *personal* so I can do what I want.'

Whilst the above accounts support the thesis that student informants conceive of creativity as an 'internal', personality-related function, in discussing their reasons for choosing to study at CFC, and in describing the day-to-day practice of creativity, they reveal a belief in creativity as a collaborative, intercultural process. The next section presents student informants' views of creativity as an 'external' phenomenon.

4.1.2 'External' Contextual Influences on Creativity

Whilst recognizing the importance of the individual, case study researchers argue that the social systems, within which the individual practices creativity, have an undeniable influence on that creativity. Just as Becker (1982, p37) argues that 'art' is an honorific title, the bestowal of which is controlled only by certain members of society, and gives advantages to those deemed to possess it, Csikszentmihalyi (1999) and Gardner (1989a, 1989b) highlight the role of the audience as judge in determining what constitutes creativity arguing that only select members of society control the designation of the term. As such, creativity is a social, collaborative process (Banaji, Burn & Buckingham, 2006) whereby individuals moderate their behaviour to fit the specific domain in which they operate (Csikszentmihalyi, 1999). Student informants endorse the notion of societally designated creativity, focusing on the importance of location, the curriculum and the learning culture in the encouragement of creativity.

4.1.2.1 Creative City

In keeping with a systems model of creativity Csikszentmihalyi (in Gardner, 1989a) makes the key question not 'what is', but 'where is' creativity? Florida (in Villalba, 2008) argues that geographic locations provide creativity harnessing eco-systems and maintains that creative people are attracted to places that are characterised by a culture that is open-minded and diverse. London has a long history of attracting people from around the world to visit, live, work and study; a cosmopolitan city with 300 languages spoken, it has been dubbed 'the coolest city on earth. The capital of the world' (Harding, 2007). Women's Wear Daily describes London as 'a teeming fashion market-place buzzing with ideas. They bounce off the streets and out of the prodigious art colleges' (Breward, 2004, p195). All CHC student informants describe the course location as a deciding factor in their choice of college, whereas, in contrast, none of the non-CHC student informants mention it. CHC student informants cite the UK's international reputation for teaching fashion and design as a major factor in selection:

IS2 'It's the best place to do it...UK, it's the best place to do fashion and...especially...design courses.'

IS5 'I'm thinking London is a really good place to study art and design and also fashion.'

In addition student informants' personal preference for London fashion is a motivating force offered as justification for choosing to study in London:

IS3 'I like the London fashion so I choose to come to London.'

IS4 'I love the culture and style in London so I decide to choose to study in City Fashion College'

The numerous cultural resources available in London, for which it is rightly famous, are cited as additional factors in the choice:

IS4 'London is a good place to *do* fashion and get more ideas.'

IS1 'I'm learning fashion and London is quite a more fashion city and there have a lot of exhibitions and a museum I can go for free.'

International student informants acknowledge that this is not a practice they are familiar with in their home country:

IS4 '...they usually ask the student to go to more exhibition and galleries to get more inspiration I think, which is quite good because in Hong Kong there is not much something about artistic or some material like that.'

4.1.2.2 Creative College

Organisations are microcosms of society, with distinctive cultures and sub-cultures, norms, beliefs and attitudes. School culture comprises 'conceptions, norms, and values shared by the participants involved, which lead to a specific way of working' (Beijaard, Verloop & Vermunt, 2000, p753). Although some of the student informants report nil prior expectations of what a UK art and design education might entail:

IS5 'I didn't think about the teachers.'

IS6 'In fact I haven't thought about that (both laugh). Yeah I haven't thought about that, in fact because I, the only experience I got from *degree* was in Brazil, I thought it was exactly like in Brazil.'

IS7 'I had no idea actually.'

Others express a belief that the education they receive at CFC is not identical to one they might receive elsewhere:

IS3 'I heard London, like Europe, is much more practical, yeah, and so it was true.'

Some student informants recall negative expectations of their CFC experience:

HS1 'Really scary (laugh) I just, I was quite scared even on the first day, you know because I'd never drawn really, or I'd never like thought I could draw, or yeah, so it was really scary... well the first few days yeah, but I started to realise it wasn't. But after that now I'm not scared at all.'

IS2 'Oh I heard that the teachers in the Arts colleges, they all, kind of, like not very kind but saying 'I don't like your work' (both laugh) and 'you have to do that, that' like I heard like that, but I mean obviously it's not, not really.'

Whether through their own or others' experiences and opinions, the reputation and popularity of CUA is mentioned as a deciding factor for a majority of the students:

IS1 'One of my friends is a graduate from the City Fashion College.'

IS1 'Because CUA is more popular and a well-known school, so I choose this one.'

IS2 'I think it's the icon of... London'

IS3 'City University of the Arts is quite *famous* and it's a big university so I choose to come here.'

IS6 'I came to the open days, I like the University, and I like the tradition as well, of the University, I like the, I heard good reference about the University so I decide to come here because all of these background: the tradition, the recognised institution, these kind of things.'

IS7 'When I was in my country you know because I just heard about (college name) in Italy then you know just (another CUA college) then CFC.'

4.1.2.3 Learning Culture: Creative Classroom

Amabile's Internal Motivation Hypothesis argues that external constraints in the social environment impact creativity, and concludes that a creative working environment is a necessary precursor to creative work (Collins & Amabile, 1999). Banaji, Burn and Buckingham's (2006) creativity rhetoric 'the creative classroom' recognises the role of learning culture in enhancing creativity and describes a broad definition of creativity that promotes holistic, student-centred teaching practices. Student informants endorse the role of learning culture in their creative education; a majority of student informants describe an environment that fits the Western conception of a creative classroom: non-authoritarian, student-centred with approachable teachers who encourage student ownership of work and facilitate creative practice through experimentation. Student informants feel able to interact in class:

HS1 ' You can speak up. You're not like, kind of, scared to speak in class.'

The picture of a non-authoritarian teacher encouraging creativity through experimentation parallels student informants' definition of an 'ideal teacher':

HS2 'Someone who can engage you, first of all, and you can learn from them because you want to learn from them. They have, kind of, fresh ideas, they have a different way of looking at something to you, but they've got more than one way of looking at it. They can help you but not too much help. They have to, kind of, make you realise what to do, and just saying, just like 'Yeah. Try this out, try and see what happens.'

Student informants contrast their current and prior educational experiences:

HS1 'They're much better because they're more, like, suited to the way I am... They won't come and go 'Oh I think you're doing that wrong.' ... I think it just goes with the way obviously from what they've done before and what they're doing. That's the kind of people they are anyway.'

Student informants describe a student-centred classroom in which they feel empowered to make decisions about their work and with a facilitative role for teachers:

IS1 'Free... like give student more freedom to do what we want to do.'

HS2 'They don't need to like exert any like control saying like 'Oh be quiet' or whatever and, I mean, they're always coming round helping. And if you need any help you just say 'Oh can you help me with this?' And they'll come round and they're quite happy to tell you what to do but, like, not in a 'Do it this way' but 'Try this, try this out. See how it works.'

However, whilst acknowledging the benefits of a hands-off approach, student informants also report that not all their classmates appreciate this strategy and mention the inherent risks:

HS1 'Textiles helped because it's let people come in and it's said 'Oh you've got', you know, 'try this and try that' and a lot of people were like 'Well, what do you want us to do?' And they didn't want to do just whatever. They wanted to know *exactly* what, you know like 'Do this in a line' or something.'

IS6 'Because I do think it's *really* nice, they try not to make *influence* on your work, so they don't say *exactly* what to do. They leave you just discover yourself, doing the best of yourself. And I do think this is *really* nice, but sometimes it can be tough, because if you haven't got anyone saying 'That's right' or 'That's wrong' you have like a long path of mistakes.'

Student informants appreciate the teachers' industrial experience and view the curriculum as appropriate to prepare them for further studies:

HS2 'I felt I benefited from their experience and they definitely knew what they were talking about... it's a lot higher quality and a lot *more* kind of as if you were in the workplace based and a lot more relevant to what you'd actually be doing on a BA course or an FdA course. So a lot more useful really.'

4.1.2.4 Creative Curriculum

Banaji, Burn and Buckingham's (2006) theme asks whether creativity is a spontaneous insight or the result of incremental transformations of familiar genres; a key to uncovering the understandings of creativity at play on this course is to examine the curriculum. Contemporary Western concepts of creativity combine the creation myth and the notion of the individual channelling inspiration from the muse (Niu & Sternberg, 2002; Weiner, 2000). Due to the cyclical nature of the fashion industry, dictated by the demands of producing multiple collections for the two major seasons as well as interseason collections and specialist ranges (Wilcox & Mendes, 1991), fashion designers are constantly seeking inspiration from a variety of sources (Craik, 1993) and despite the prominence given to individuality and originality as requisite components of creativity, research into art and design education reveals that rather than responding to impromptu flashes of insight, in fact students follow a linear process in the production of creative works; Dillon and Howe (2003) codify this practice: specifying, researching, making, testing, refining, evaluating. Student informants describe a broad, diagnostic curriculum, grounded in industrial practice with potential for experimentation across a number of curriculum areas, which then focuses onto areas of specialty and teaches students to approach their work through just such a design process:

HS2 'The option to *try* a lot of things in a short space of time, but it's quite *intense*, so when you're taught you're taught a lot, but you, kind of, end up knowing what you wanna do.'

IS4 'The course makes me to know more about how the fashion industry looks like, because when before I didn't have any contact with fashion, so I just shopping or something like that. So I don't really know how this industry runs, so yeah, which is quite useful to me.'

IS7 'The thing is we *test* everything just little bit, little bit so you can decide what you really want to do and just, you know, end of the course you will learn like how to research, where to take your inspiration from, go to library, go to museums and you know, it's quite *hard* work I think not like 'Ok. I want to study fashion'.'

It is important to the student informants that they are learning an approach they understand to be in practice in the fashion industry:

HS2 'All through the year you have a, like, studio lessons which you make designs and you sort of make out these designs in fabric and whatever you like, and stuff. And that's like the design process that you'd actually do if you were a fashion designer, or it can be applied to like shoe design or accessory design as well, depending on what you want to do.'

IS6 'It's very intensive course. In the first term we do, like, loads of studio class and we draw, quite a lot and we got more or less an *idea* how designers take their inspiration to the clothes. So we got very intensive two months and a half of how the designers make the clothes, how the designers got ideas, how the designers go to the final product.'

John Galliano believes that fashion collections should tell stories (McDowell, 1997) and researchers have attested to the importance of inspiration in the creative process (Lubart, 1999). Student informants describe the primacy of research in the design process as taught at CFC and how the design process is practised and reinforced throughout the course:

HS1 'It's got like a whole story to it, and a meaning... I was researching it so, by the time it came to actually *doing* stuff, I already felt quite strongly about what I was doing. So I think that's kind of worked, cos if you don't do that, it doesn't, the work's not going to be very good because it doesn't really *mean* anything.'

IS7 'You have to do your research all the time, while you know, for example when I travel or when I just sit on the train just I'm seeing strange colours and I'm just thinking about you know on the one dress or something.'

IS3 'We start with *research*, like we decide one theme or two themes, and will research by myself like with Internet, books and everything. And we try to make it develop and we try to do design. It's a long way (laughs).'

IS7 'Our first project was mechanic and organic... we had two days for studio and for the sketchbook for example they told us to research, take some pictures outside or just search about, you know, things from the Internet. Then we done the research, then we just drew the quick idea which I took my inspiration from, then maybe different construction details and just change the design, find the colours which we want to use.'

HS2 'We had a lecture on the brief and I mean by this time we kind of knew what they were expecting, so we just kind of went ahead and did it without much feeling 'Oh is this alright? Is this fine?' Then, yeah, we just did it like made the development sheets, came up with designs on a page and then developed those design ideas into samples and so on, and it's the project that we're making now.'

IS4 'We do something like drawings, and like usually they teach me to use the stand to do the work to make it more three dimensional, which is quite useful to

me. And yeah and I know what the shape is. And we learn sewing or how to use the sewing machine and how to draw the pattern of something.'

IS4 'First of all we go to galleries or exhibition to look for inspiration, and then we try to illustrate that on drawing, and then we try to *develop* the ideas to how many as many as you can and we, and then we try to draw some technical drawings like how this clothe is going to be made, and maybe we use the stand to try to like how the shape looks like, and then finally we try to produce the garment.'

CHC student informants recount the dichotomous attitudes the UK and Japanese education systems hold with regard to the importance of process and product:

IS3 'In Japan result is the best things but here I don't think so cos the teacher wants to see the process. And I think process is important.'

IS5 'When I was in Japan just they assessed just the final product, the final image or something. Just final one because my last stage, kind of you know, education is high school not *professional* art. So then actually they didn't care about so much you know art education in my high school. That I think really different from here. And then so I'm I was quite *surprised* because the process is really important in here.'

4.1.2.5 Creative Collaborations

Some fashion designers claim to operate in creative isolation believing, in Katharine Hamnett's words, that '...design by committee is death' (Jones, 2009, p257), others surround themselves with design teams and endorse creative collaboration. Dries van Noten believes that 'Creativity is at its best when it's an interaction between different people' (Jones, 2009, p487) and Giorgio Armani states 'I find that any creative dialogue you enter into with another person... is bound to push you and make you grow' (Jones, 2009, p41). Despite an overwhelming focus on individuality as a necessary requirement of creative people, and the fact that CHC students are likely to be unfamiliar with group work (Sovic, 2008a) nearly all student informants concur that the self is ineluctably social (Erikson in Nias, 1989) and mention collaborative aspects of their learning experiences. Collaborative learning occurs within three scenarios: firstly through informal intercultural exchange that occurs during the day-to-day interactions of the peer group; secondly through the experience of formalised group work and lastly in the critique (crit) sessions that occur over the course of projects and at their conclusion. Whilst retaining a preference for working individually student informants credit collaborative work with enhancing creativity through the exchange of ideas and exposure to diverse design responses that occur by sharing opinions and work exemplars:

IS1 'Art student always have different style and they will always think 'Oh I'm the best' and 'I can do better than you,' or something or, 'I like this style'. But when

we can talk to each other and discuss, 'Oh why I like this', 'why you like that' and we can do some like *balanced* work, like balance each other.'

IS3 'If I work on my own it's faster and I can focus on my idea, and but if I work with people it's good as well because I can have some other ideas and we can cooperate.'

Student informants describe how collaborative work creates a competitive environment that encourages them to work harder:

IS5 'We can meet really a lot of people; so it's that situation really *push* me to do more things you know what I mean? There's the kind of like a peer pressure? From my friends.'

The group crit is an integral part of UK art and design education, providing a public forum to discuss and analyse outcomes (Radclyffe-Thomas, 2007). Student informants describe the crit as a regular part of their learning experience where collaboration extends to both teaching staff and students; the crit may be teacher-led but also provides opportunities for students to voice their opinions of each others' work:

HS2 'Kind of once every week or every, like, couple of weeks we, like, sit down and together and the teacher would come round and say 'Oh show your work to everyone on that table' and be like, 'Oh I like this' or 'Maybe you could try this.' And it's kind of like a peer critical evaluation...she'd, kind of, be like, 'What do you think? Oh I think that she could do this. Yeah, that's a good idea' kind of being like the host.'

Some student informants readily endorse the crit and the opening up of their work to others' views as a positive stage in the creative process:

HS2 'Yeah I do. I like people being critical of my work. Cos whenever I try their ideas and it always improves my work.'

Other student informants recognise the crit as a realistic part of life experience for those who aspire to work in the creative industries:

IS6 'I *do* think as well you have to receive criticism and try to grow with them because it is something that will happen a lot... Art and design people *will* like your work, or people *don't* so you have to cope with that. And I do think that University, all the environment they try to, since the beginning, they try to make it clear for you.'

The group crit can be 'a highly charged and daunting experience for students' (Radclyffe-Thomas, 2007, p48) and although student informants state that the crit may be an uncomfortable situation for themselves or for classmates, they realise the benefits of sharing work in this context:

IS2 'At the beginning we were so shy to show each other's work but I mean *now* we are *happy* to show each other's work and *ask* them to give advice and suggestions... I can't say *everyone* is happy, but I mean most of us we *do* want, I mean *me* I do really want heard, I mean, opinions of others. I like sharing with others my work.'

IS3 'I think it's good for us... *I do mind* (giggle) but I think it's good for me and for others as well.'

However student informants recognise the crit as an interpersonal activity and believe that its success depends on the dynamic interaction of the individuals involved:

HS2 'It depends on the person and it depends on the teacher as well. Because for example, some of them I know were like 'No I'm not listening' or 'I'm carrying on with how I like to do it' and then some of them it's like 'I don't like that teacher's style so I'm gonna listen to what this teacher said.'

Whilst another student informant points out that potential miscommunication can be a counterproductive outcome of crits that involve students of differing language levels:

HS1 'In Textiles we put stuff on a table and everyone looks and people pick what they like. Which I think that's quite good because it's anonymous. So no one's gonna look and go 'Oh I like her. Yeah I like your work' (singsong voice) so everyone can pick what they actually genuinely like and, yeah, we did join up into another group and share our, like go through our work, but that was, I think, it was good for some people but for other people it wasn't good because some of the communication, *some* of the foreign students who couldn't completely communicate, couldn't give any feedback and couldn't understand our feedback so it was sometimes, it's a bit... it's a bit hard and it's not, like, a big deal but it was a bit like, well none of us have *gained* anything and we're trying to, like, to do it and it didn't work that, so well... you couldn't really, like, criticise someone's work if they can't understand you properly, cos you could end up insulting, you know.'

4.1.2.6 Creative Cultures

The multicultural, or global, classroom brings together students from diverse cultures; the group crit provides a forum for the introduction and exchange of diverse cultural

aesthetics (Kramsch cited in Byram & Fleming, 1998, p28). Fleming (2006) argues that the arts provide a medium through which the two key elements of ICC may be developed: namely gaining appropriate knowledge of and attitudes towards other cultures and questioning assumptions about one's own culture (Byram, 1997). One aspect of the collaborative practices fostered on the FP course that all student informants mention is the multicultural make up of their peer group. Several student informants note language problems as a concern:

HS2 'The International students have, they do have some problems with, like, communication, I mean they *get it* eventually, but sometimes they don't quite understand... I think it *is* a language problem, I mean the IELTS could have been a bit higher I think.'

IS2 'It's just the language problem... it's not that big problem, but when we were doing drawing, designing and people speak different language and seems that people speak different languages, they're not close not *that* close to each other.'

But only one student informant finds the multicultural mix to be detrimental to her experience and expresses a desire to study in a monocultural environment:

IS1 'I think it's too many Asia students, so we will, like, talk to each other in our language. I think it's not very good for learning England, because we need to practise our English, but English students they all kind to us yeah... because CUA is more popular and a well-known school, so I choose this one. But if I know a other school is more famous, or they will have just UK students I will go there (giggle).'

For the majority of student informants this criticism of the intercultural nature of the classroom appears to have been only an initial concern; student informants speak most frequently of the benefits of such a multicultural mix:

HS2 'I had a, kind of, awareness that I would be one of the few, kind of, British people here. But that was a good thing, for me, that was a positive thing, cos where I come from it's not a lot of diversity.'

In response to a question about the best points of the course, one student informant replies:

IS3 'The best thing. For me I met a lot of people from different countries, so it was the best (giggle) for me.'

The Western fashion industry has systematised looking abroad for inspiration, and there is a long history of borrowing stylistic elements from other cultures to provide innovative

designs for fashion consumers. In modern fashion history this preoccupation with the exotic dates back at least to Paul Poiret working in Paris in the early twentieth century, who was heavily influenced by Bakst's costumes for the *Ballets Russes* and whose evening pyjamas and turbans spread a new palette of intense and opulent Eastern colours across Europe (Mulvey & Richards, 1998). Subsequently this exoticising of the foreign has provided a rich seam of inspiration for countless designers to mine (Craik, 1993), including notably Yves Saint Laurent, Zandra Rhodes (Rhodes, 2005), Jean Paul Gaultier (Martin, Mackrell, Rickey & Buttolph, 2001), John Galiano (McDowell, 1997) and Matthew Williamson (Jones, 2009). Student informants describe their informal collaborations achieved through intercultural exchange:

IS2 'More than half of the class are International students. I mean EU and International students and there are a couple of Home students in every class and kind of *balance* it. Like you can meet people from every country.'

IS3 'I think it's *interesting* because we have a lot of International student and we can have, I've learnt a lot of culture and different language and different lifestyles; so it's quite interesting to me.'

IS7 'I can see what their ideas so, you know, differently from China, from Japan and other countries. So we can contact with, we can give our opinions.'

IS6 'How the course is developing, people start mixing and talking more about their selves and I do think it's a really nice exchange, really good exchange. It's really hard to see it in the beginning, but it's happened naturally with the course when the course is developing.'

IS4 'Actually I quite enjoy it because you can talk to someone their culture's different so I can learn something from them.'

This Home student informant shows awareness of intercultural exchange, even though she questions the design potential of UK culture:

HS1 '...you can learn like *values* of that they have... cos you learn about them, you don't, cos they have completely different values and family things going on and you learn so much about what's, like, going on in their lives. Yeah it's cool...it's really nice because they're actually really interested in our little culture which we probably think is a bit boring.'

One Home student informant introduces the notion of culturally specific art and design skills:

HS1 'I think a lot of the Home students mix with the International and that's really good cos you *learn* and you can, also you can see like traits in how they're, certain countries are *better* at certain things and they have like a certain, like

drawing. I think like a lot of the Korean students can, have this amazing drawing skills, they just do.'

In common with other Mainland Chinese fashion designers, Liang Zi believes 'A brand with no embodiment of culture is like a flower made of plastic' (Tsui, 2009, p148). A minority of student informants believe that by coming to study in the UK International students will abandon their home cultures' aesthetic and instead adopt a European style:

IS1 'I think almost people who want to come to Europe they will very like try to be a European.'

These student informants deny any influence on their work from their home cultures:

IS2 'I'm not really interested into that... not yet.'

IS3 'I don't think so.'

Likewise the Home students do not mention UK culture as a source of inspiration in their design work whereas the majority of International students confirm the use of their home culture's design aesthetic; additionally they recognise it in their peers' work:

IS4 'Like in Hong Kong there are many temples, so when I go back to Hong Kong I will try to get some inspiration from there, which is quite different from other countries.'

Several of the student informants consider the work they have produced consciously referencing their home culture to be amongst their strongest, and this is recognised by its inclusion in the portfolio and consequent use in progression interviews:

IS6 'Yeah I could see it quite a lot. Because in Brazil we got like, our clothes they are not simple, but they are, because it's hot... we got nice prints, nice embroideries, but we haven't got too many *cuts* and shapes, things like that, because we cannot put layers. And *here* we got lots of layers and in the Fashion Design we got lots of cuts to make it look nice, so I don't think, my designs they are quite *simple* in cuts and shapes but they are very rich in embroideries, colours these things that's belonging my culture... I love printing but I love embroideries. So every single thing I've tried to make like crochet with embroideries and knitting. So, I think I she found it quite, it's not exactly exotic, but it's different.'

IS7 'I done something about, we had contrasting project, and I've done Modernist and Gothic, you know, and that's completely different. And I've took some inspiration from my *country art* style so it was, you know, very, very good, I think. And I've done my interview with this project and I got my place.'

International student informants recognise when their peers reference their home cultures:

IS2 'One of my friend in my class and she comes from China and she... she was really in- I mean she likes putting like kind of the Oriental to- like cultures into her designs.'

IS3 'I think Chinese people who want to be designer yeah try to use their traditional style I think.'

IS5 'Yes, yes, yes, yes! A lot, yeah, they do a lot, also particularly, you know, some my Chinese friend design really Chinese dress.'

IS7 'Yeah sometimes they do especially *Chinese* and *Japanese* and *Indian*. Yeah, most Indian people, yeah.'

Other student informants report how the mix of home and host cultures provides a rich source of inspiration:

IS5 'Yes I do. Yes I do... ok last my project it actually a Fashion Design project, and I mixed up the two cultures. One of them is Japanese culture and the Western culture I mixed. So yes I did a lot.'

IS1 'Maybe it's more different from the EU student or Home student, because I can combine with the *East* and then *West*... I try to make a little project like from the Taiwan's traditional wear from the... original people who live in Taiwan. And they will have very different colour from now we wearing. Yeah. So I just make a little project from that and I think teacher really like *that* project.'

4.2 What Teacher Informants Think

The majority of teacher informants interviewed have been teaching on the course for several years; two are permanent staff and involved in the management of the course as well as the delivery of classes, whilst two are long-standing temporary teachers. Craft (1997) highlights the need for research into how teachers can be supported in both teaching creatively and fostering the creativity of young people, a theme developed in Banaji, Burn and Buckingham's (2006) creative classroom rhetoric (p50). It is important to reveal teachers' implicit views on creativity and to ascertain whether they act as a unified body reinforcing the model of creativity as determined by the educational institution within which they operate (Bourdieu, 1989) or whether, as contemporary social theory argues, the individual is 'more than merely the occupant of a position for which there is a well-defined set of rules... but rather, someone who fulfils a role within the parameters of a relationship to others' (Schmidt, 2000, p830) that despite the prevalence of certain characteristics in the occupational culture, each teacher's convictions and actions stem from their personal perspectives on the world (Nias, 1989).

The teachers' interview data show no consensus on the importance of ability to creativity; whilst recognizing the desirability of domain specific skills and aesthetic judgements, teacher informants also make a case against the highly skilled student who may find themselves trapped into repeating their established specialities and not progress beyond them. Teacher informants do not endorse originality as a feature of creativity but reveal a universal belief in the necessity and efficacy of effort stating that successful design involves the research and development of ideas. Teacher informants admit passivity towards teaching as a career choice but reveal firm beliefs in a student-centred learning culture that encourages collaboration and experimentation. Teacher informants reveal an understanding that design skills may be culturally specific and see their role as one that acclimatises the multicultural student cohort to the UK art and design education system. The next two sections present teacher informants' views of creativity as both an 'internal' function and as an 'external' phenomenon.

4.2.1 'Internal' Individual-related Factors for Creativity

4.2.1.1 Ability

Teacher informants express divergent opinions regarding the capacity of ability to enhance creativity. One teacher informant states that creativity depends solely on each student's ability and skills, and implies that students' pre-existing talents will determine their ultimate level of creativity, and so that trying to improve skills or levels of creativity may be a fruitless task:

T4 '... it's all their personal talent. Some people just develop very quickly, and some can't... it's quite difficult to make them better, make their skills better or make their creativity better... it's not how hard you try it's what talent you have, and how you understand the creative industry.'

Whilst this teacher informant denies a link between ability, practical skills and creativity:

T1 'We can teach how to *think* visually, how to change things in the visual domain around from one thing to another thing that will conjure up something that is individual to that student, that they can then produce and teach the skills that do it, but creativity is outside of that.'

Other teacher informants stress the importance of ability, yet there does not appear to be a consensus as to which skills are the most important for creativity; two teacher informants underscore the desirability of domain specific skills, such as the mastery of pattern drafting techniques, or drawing, for successful interpretation of design concepts:

T4 'The most important thing is pattern-cutting skills; not it has to be very professional, but at least you should know how you can calculate the quarter size block to the full body.'

T1 '... to be able to draw in a way that can be interpreted into a design for the fashion show, so that they can cut patterns and also draw in a way that can go into a magazine for predictions of *trends*.'

This teacher informant also emphasises that students will benefit from possessing, at an early stage, the more general skills of observation and perception; the ability to make aesthetic choices being more important than domain specific skills:

T1 'An ability to observe things and realise what they're looking at.'

A belief endorsed by another teacher informant, who nonetheless appreciates the benefits to students of possessing such skills:

T3 'At this stage things don't need to be technically completely accomplished, but they need to show some sort of, maybe, appropriate *choice* of technique or materials or colour rather than, kind of, accurate or skilled application of them. Though that's always gonna be an advantage.'

And goes on to express the view that students' ability is less significant than their potential, and that the student body reflects a range of creative students ripe for development:

T3 'Skillwise there isn't *really* a bottom level I think, as long as there's potential for development... we're not looking for a particular level... We've got some people who have very good skills in design or drawing, kind of creative skills, and some people who have enthusiasm and some people who are just interested in fashion, and don't really know what they want to do with it.'

This teacher informant endorses the ideas of De Bono and Koestler (in Weisberg, 1999) that the relationship between ability and creativity is a negative one, whereby highly developed domain specific skills restrict rather than increase creativity; habit stifles experimentation limiting the production of new ideas:

T3 'I think the trouble with when you're very honed down and already got a skill, people that have very high skills in one area and are afraid to let go of them and they want to, kind of, keep repeating that.'

And endorses the notion that creative abilities may be culturally specific:

T3 'I think that's what some people do lack, that technical focus, cos... you could say on a British Foundation course you might find a lot of people that are good at tearing things up and splashing things around, and making a big kind of textural colourful mess and not really knowing how to be selective and develop that.'

4.2.1.2 Effort

Whilst teacher informants hold different views on how ability influences creativity, they are united in their belief in the efficacy of effort, highlighting:

T1 'enthusiasm and dedication'

as the most important characteristics of successful creative students.

One teacher informant contradicts her previously stated belief in the primacy of ability when she expresses a belief that enthusiasm is more important than subject knowledge or skill levels:

T4 '...passion and enthusiasm. Yeah, even if they don't know *anything* about it, and they're not very skilled, or not very talented, as long as they have passion, enthusiasm they can learn it very quickly.'

T2 '...enthusiastic, willing to learn, ... that they really are interested in fashion... they don't have to have a perfect portfolio, could just be through talking to them that you can see they've got potential to succeed in different areas of fashion.'

Other teacher informants believe that to develop creative outputs, effort should be directed to developing domain specific knowledge:

T3 'I think the most important thing is that... somebody has enthusiasm and wants to *learn* and has an interest in the area.'

In accordance with the views of the student informants, teacher informants recognise the importance of internal motivation:

T1 '...the students need to show that they are interested in fashion...because the *main* essential is an enthusiasm, dedication, to feeling that they're going to be able to work really hard to complete a one year course.'

Additionally agreeing with student informants that external motivators may be insufficient to develop creativity:

T4 'Some of, especially the Chinese girls, they were sent by their parents because their parents have textile companies and stuff; so it's unlikely happen that those students will learn how to do the design.'

In response to a question about successful creative students, this teacher informant speaks passionately about one student, indicating that when effort is directed not only to academic learning but also toward integrating into the student body, unexpected creative outcomes can occur:

T1 'A student who was from China who only had level 4 English, which is almost unable to understand any English at all, but with an incredibly high degree of ambition and also quite charming, who was prepared to really put herself on the line to speak to all the students on the course and to go to all the classes, and practice learning English relentlessly... and at the same time go to all the drawing classes, and the design classes... and never leave alone her ambition. So over the *year* she went from being unable to draw, with very little idea about what fashion in the West was, and very little understanding of what was happening in the classes, to just completing her IELTS test and gaining level 6... be very popular with all her friends, English and Chinese and all the other countries together. Contributing totally to her group in lots of ways and producing very interesting designs that were good enough to be accepted for the BA Womenswear. But that's her dedication and the cross-section of students on the course that allow that to happen.'

4.2.1.3 Personality Traits

The culmination of students' creative work is the portfolio and teacher informants endorse the opinions expressed by student informants that the portfolio should illustrate students' personalities:

T3 '...a portfolio that kind of shows what they're about. I think that's quite important.'

Originality

Counter to the firm belief in the necessity of originality expressed by student informants, teacher informants acknowledge a belief that creative work need not be unique; in practice designers do not necessarily create spontaneously but often reference other's ideas, developing rather than innovating. Chinese fashion designer and Course Director of the Textile and Clothing Department, China Academy of Fine Arts Wu Hai-Yan reports 'It is common in the design regime to hear someone say he got this inspiration from someone's work. It is not plagiarism' (Tsui, 2009, p83). Whilst teacher informants may

share this view they also stress that creative students must not simply replicate; it is imperative that they develop ideas:

T4 'Creativity is, can start from copying, yes, many people say copy is the key for the creativity. But it has to evolve from the copying...'

Defining a creative designer as:

T2 'Someone who takes an idea and takes it a bit further and can take it down different avenues and explore things and find things out for themselves that are interesting.'

And stressing the importance of:

T3 '...coming up with ideas that *develop* during the course of the project, rather than having a clear idea of what an end result would be, at the beginning.'

Open-mindedness

A majority of teacher informants identify the propensity to be T2 '...open-minded' as a necessary personality characteristic for creativity. The fashion industry is predicated on change (Craik, 1993) and teacher informants believe it is expedient for students to be flexible:

T4 'The students...normally, if their thinking it's quite broad and open-minded they can adapt very quickly.'

Teacher informants express a belief that if students possess an open-minded attitude towards design work, there is a likelihood that the resulting increased experimentation will enable creative ideas to develop:

T3 'Being a good problem solver, being quite open-minded, spotting the interesting potential within new discoveries and ideas.'

However teacher informants also allude to the fact that fashion design is not fine art, that one should be mindful that there is always an end product, and stress that in order to produce creative outcomes, an open-minded attitude needs to be balanced by corresponding domain-specific knowledge:

T3 'It should be about being quite open-minded and then showing you've got the kind of technical interest to follow things through...Sometimes you'd suggest some kind of quite abstract experimental work, maybe something the student

wouldn't want to do, that's a bit more open ended. Specially at the *early* stages of a project. So to be more open-*minded* and kind of playful, and then later stages of a project being more thoughtful about, kind of, problem solving of how to bring something to fruition, how to make an idea work in the real world.'

Foreshadowing beliefs about the UK design process, this teacher informant states a belief in fostering open-minded attitudes in students in order for them to move beyond the stage of skilled practitioner to creator:

T3 'I think a lot, about the first at least, term of art school... teaching needs to be about not being afraid to have an accident and then see a result in it. Otherwise you're really just a technician.'

Individuality

Echoing student informants' responses teacher informants feel creative outcomes should reflect students' personalities:

T4 'It has to have your own identity into the product that you are making.'

T3 '...having just a bit of individuality...'

This teacher informant proudly recounts how students recognise that the learning culture fosters and respects individuality:

T1 'In the student focus group...asking a random selection of students what they thought about the course they said...their opinions are respected, and that they are encouraged to develop their own individual creative skills, and their individuality is considered.'

Teacher informants reveal how they encourage risk-taking and individual responses that do not have to fit an established pattern:

T3 'I think sometimes you need things that people know is kind of what they feel at home with. So for example, a drawing that they spend an hour and a half on, people that are good at drawing will be quite happy with that and then other times it's kind of two minute things where they don't; they've just got to be brave and not worry about making a mess or feel like not everything has to be perfection.'

Whilst the above accounts endorse the notion that teacher informants conceive of creativity as an 'internal' personality-related function, in describing day-to-day classroom interactions teacher informants reveal a belief in creativity as a collaborative intercultural

practice. The next section presents teachers' views of creativity as an 'external' phenomenon.

4.2.2 'External' Contextual Influences on Creativity

Social theorists argue that each teacher's beliefs and practises are grounded in reactions to the context in which they operate (Butt, Raymond, McCue & Yamagashi, 1992) and the teacher informant data appear to support the thesis that the social context in which creative work occurs has a significant influence on that work.

4.2.2.1 Creative City

Whilst recognizing that for many International Students course location is key, teacher informants believe this is not necessarily the case for Home Students who may choose to relocate out of London for further studies:

T1 'They're *only* coming on the course to stay within the University of the Arts in the first place...Lots of the middleclass students like to move to other parts of the country to get a different experience outside of London.'

Additionally none of the teacher informants acknowledge geographic situation as an important factor for fostering creativity.

4.2.2.2 Creative College

Teacher informants recognise that the college itself forms a key part of the International Students' decision about where to study:

T3 'I think maybe the International students are more encouraged from the beginning to assume they'll do everything within this University and they've maybe come on this course because they want to go to another course within the City University of the Arts. And that's true of some of the Home students as well.'

Only one of the teacher informants expresses a positive endorsement of the college and its ethos as fundamental in their decision about where to teach:

T4 'I liked the curriculum here because they are all based on the skills, and the basic ones that people need to know in the fashion industry, not just jump into the creativity.'

For the other teacher informants the decision about where to teach is revealed as a passive one:

T1 'It just happened to be one of the places that had a job vacancy.'

T2 'I live in Woking so it was close by... and I wanted a new challenge.'

T3 'Because I'm based in London it makes more sense to *be* in London.'

4.2.2.3 Learning Culture: Creative Classroom

Teacher identity comprises the disparate views that individuals hold about themselves as teachers (Dworet, 1996) where professional identity conceptualises work in both general and specific terms (Oleson, 2001). The literature on teacher identity shows that reasons to enter the profession are numerous and divergent (Tucker, 1996); less the result of careful career planning (Bennett, 1985) and more a 'negative decision' (Ball & Goodson, 1985, p21), whereby a series of non-decisions or lack of alternatives is the impetus behind teaching as job choice, and that art teachers especially may make pragmatic choices that combine their predilection for art with a more financially secure career (Zwirn, 2005). The majority of teacher informants endorse the notion of teaching as a negative or passive career choice:

T1 'I was a designer and I had children, and it was easier to teach than go on working in the industry.'

T3 'I flowed through automatically from studying and started doing a *little* bit of teaching and it just grew from there. It wasn't an active decision.'

With only one teacher informant reporting having made a dynamic decision to become a teacher based upon her experience and desires:

T4 'I have lots of experience in fashion industry, and also I have my own business; I feel I can give a lot to the students, and I can feel the value when they *reach* what they wanted. So that's always what I dreamed about (giggle).'

Despite a lack of enthusiasm about teaching as a career choice, the teacher informants have firm ideas about what the characteristics of a successful art and design teacher should be: that both energy and empathy are necessary:

T3 'I think it's an advantage to be quite patient (giggle), and also you need to be quite good at tuning into different people's needs and understanding... You need to hold an interest in individual students because people are so different, so you can't treat everybody exactly the same or assume that they've learnt the same thing.'

T4 'I think the teacher should have...enthusiasm and the sympathy what students are going through, and the thinking behind their studying.'

The majority of teacher informants speak of a cooperative, student-centred classroom culture, one where it is imperative that teachers and students interact:

T4 'If you're just lecturing all the time students won't get it and they just, you know, 'Ok I do this for the best mark and I just pass'. But if you actually think and feel what their point of view, then I agree when they have problems, and give them advice from the heart, not from the head, and they can feel it. They can definitely feel it (giggle)... When I talk to them it's like discussing rather than. Of course I would give them advice in the end, but they have to tell me what they're struggling at the moment and I give them advice.'

Endorsing a student-centred approach and also stressing the importance of the individual to the creative process, teacher informants speak of how they tailor teaching approaches to individual students:

T1 'Students are treated as individuals... their own individual needs are met.'

T2 'You have to be a teacher who can listen to them, take it slowly and be able to, across the classroom, have some people who *are* just getting on with it and can do it, and you have to be able to stretch *them* as well as the ones who are finding it a bit more difficult.'

T4 'Fashion Design is mostly like one-to-one teaching because everybody's different.'

There is also recognition that over the period of the course, students develop and therefore the teacher-student relationship changes:

T3 'We kind of treat everyone, on the first *day*, as the same and then you make your *judgements* of different needs as we go...It is really wide ranging... it's not the same for everyone because it is a diagnostic course, so I think you find the strengths in what people have done and then, kind of, hopefully direct them to use those strengths.'

T2 'On this course you have to spend more *time*...you have to *teach* more...you can't say to them 'Go and draw that.' You have to, sort of, talk to them about how they could do it. Or spell it out to them, at least in term one. By term two they can do it and by term three now...they go off and *do* it.'

4.2.2.4 Creative Curriculum

The traditional view of British design education is one of a system that produces creative designers who think conceptually about fashion, but who are deficient in commercial nous, and despite the fact that this view is challenged by evidence that recent graduates are equally focused on developing their craft skills (Entwistle, 2006) this argument underlines the fact that the UK has a distinctive art and design pedagogy. One teacher informant describes the UK approach to design work:

T3 'The British way of working tends to be make quite a mess at the beginning and then tidy it up a bit.'

The majority of teacher informants express a belief in the uniqueness of the UK art and design education system and a belief that in order to operate successfully, produce work that will be appreciated for its creativity, students must understand the values, language and choices made within the education system and broader societal context in which they operate, beliefs in line with confluence models of creativity (Becker, 1982; Csikszentmihalyi, 1999; Gardner, 1989a). Teacher informants understand their role requires them to act as a conduit introducing students, both Home and International, to the particular processes in operation in UK art and design education and industry:

T3 'For some people it's an acclimatisation to the British way of teaching. For some people it's a, kind of, introduction into the fashion design area, kind of, diagnostic course.'

T1 'The role of this course is to take students from non-traditional backgrounds, teach them the skills required that traditional students have automatically through their educational system, and make them feel comfortable with themselves and in groups, so that they're able to go on studying at a higher level in *our* educational system.'

T2 'Fashion Prep is mainly for students who don't have very much experience of art and design previously, and it's also for International students who have come from a different background of art education, and it's about trying to give them skills both in their managing their own learning and developing themselves, and also about trying to get some technical skills before they progress onto a higher course.'

T3 '...there are some people who are here with very, very good drawing technical skills who if they were British probably wouldn't be here, they would have gone onto Foundation and they're here because of language. So there is that difference, but then maybe their, kind of, understanding of the creative process as we teach it, is not very developed, so they have that to learn.'

As well as recognizing the need to familiarise students with UK educational norms, teacher informants also stress the importance of introducing students to industrial practices that students will encounter upon graduation:

T4 'To bring out the creativity from the people who has absolutely no idea about fashion, I think you need to know what you are going to confront in the industry.'

Teacher informants describe how they teach a systematic approach to fashion design, introducing students to a design process that begins with gathering research that is then developed through distinct stages to the production of a final product; once internalised, this progressive design process can then be applied across curriculum areas:

T4 'Fashion Design is basically how to start from the first concept of the idea and then bring it to the collection. And 3-D Workshop is the pattern-cutting course, so we just teach the basic use of blocks and in the end we're gonna make the *clothes* for the fashion show... I would probably start with the whole process first. From concept, how to research, how to design and make the full collection... overview first and then they normally get very excited (giggle) and then give them the theme, and it's very slowly they need to learn how to *source* the materials to have a collection. They know how to develop from the first idea to the next step.'

T2 'How to research, how to develop their ideas, how to develop designs and also about how they actually manage their own learning and how they actually can take something from the beginning to the end and not lose track of what they want to *do*... Fashion Design... we teach them how to research, how to design develop, and then how to present their ideas and... Textile Design... is about trying to get any ideas about pattern and texture onto cloth and then putting it into Fashion Design.'

Teacher informants stress the necessity for students to internalise this design process into their creative practice to enable them to progress within the UK system:

T3 '*Most* students that want to go on with a portfolio you'd expect them to... understand the design process of researching, creatively developing ideas and some *basic* knowledge of different techniques, paper work and using material, working three dimensionally and putting that *together* in a portfolio that kind of shows what they're about.'

Teacher informants are also cognisant that this design process is neither natural nor familiar to many students:

T2 'I think you have to be able to, in some ways, *direct* them quite heavily in term one. You can't let them just, if you say to them 'Do a development sheet' they

don't know what that is... you have to be able to explain things from the very beginning and assume that they know *nothing*... you *have* to be able to teach core skills to them in a simple way and break down information and tasks into small chunks so then they can process it in small chunks. They struggle in the first term to understand why they are doing it. And then by the second term their comments are more like 'Oh that's why you're doing it.' They're sort of learning by doing it; but it's only by going through the process that they actually decide to do it... but sometimes they are a little bit like 'Why are we doing this? Why are we drawing insects?' you know. They don't understand why you would be doing that to get ideas for Fashion Design, but once they've *done it* then they're like 'Oh right ok.'

Referring to difficulties CHC students may encounter working within the UK system this CHC teacher reveals how CHC fashion students would work on design projects in their home countries:

T4 'It's language problem and also cultural differences. Because I'm from Korea, I know how we teach. When I was a student I didn't get the proper way of doing the sketchbooks. Didn't have sketchbooks. We just get the theme and make the proposal board and straight into the collection, (development) just happened in my head, that's it (giggle).'

And points out that differences between Western and CHC art and design teaching approaches present a real challenge for CHC fashion students studying in the UK and that it takes time for students to internalise the practices of a new culture:

T4 '...most of them very, very new, yeah, they are *still* very new (giggle) even though they spend one year with us.'

Teacher informants emphasise the importance of students learning the creative design process, but also recognise the importance of the creative product, in this case the interview portfolio:

T3 'We *now* have introduced more, kind of, portfolio weeks where we are actually actively putting their portfolios together, and that's when I think we can be more realistic about what the course is about, which is getting your portfolio to move on where you want to go.'

Teacher informants believe a shifting away from skills demonstrated through distinct units, to a system that recognises the importance of the student portfolio has had discernible benefits for students:

T3 'I think it's become *better* at getting a portfolio together to get people into the sort of courses they want to go on to...I think we've concentrated more on *actually* spending time doing the portfolios rather than passing the units as a main focus...I think the standard's gone up. I'm not quite sure, I think it's more the portfolio is more rounded as a portfolio.'

T1 'The interview isn't really what counts...they're selected mainly on their portfolio...we spend most of our *time* putting emphasis on their portfolio preparation because it's not the passing the course that's successful it's *only* their portfolio being better than all the other people applying.'

Teacher informants believe that presenting work in a portfolio provides an important learning opportunity for students:

T3 'I think that becomes an important lesson. How to do that and seeing their own work being presented and about presenting themselves appropriately to where they want to be, I think that's really important...A lot of people on compact don't even have an interview they just send their portfolio... so that makes it even more important.'

As well as being necessary for their successful progression:

T2 '...but actually constructing their portfolio is the key to their success really and we do spend a lot of the staff hours putting their portfolios together.'

4.2.2.5 Creative Collaborations

The importance of positive interplay is emphasised in contemporary social theory (Schmidt, 2000), and a major theme of Craft's (1997) creativity research paper is that a collaborative learning culture encourages the reciprocal exchange of ideas between teachers and students and the resulting 'dynamic interaction' (p87) fosters creative outputs. Art and design education historically fosters collaborative encounters between teacher and students in the setting of the group crit; a forum for the exchange of ideas about creative work; teacher informants support this creative collaborative framework as an integral constituent of the curriculum, whilst appreciating that the crit may be both an unfamiliar and unsettling experience for students:

T2 'We have day, sort of, crits, not really crits, but just where we'll meet up and go 'Oh how's this been?' So maybe it kind of gives them some assessment, but well just feedback really... some of them obviously are more vocal than others and they'll be happy to talk about it. But some students... don't feel comfortable talking in front of lots of people, I mean who does?... It's one of those things that they have to learn to do and we try to do it in small groups first.'

Teacher informants report that the crit encourages insightful criticism of each other's work and promotes a desire to produce better work to share with peers and teachers:

T3 'I think sometimes it makes people pull themselves together a bit more. They're almost more embarrassed to present nothing to each other than they are to us. They're quite good at giving each other feedback, good ideas and *that's* quite good obviously'

Teacher informants find that whilst the crit often reveals students' accurate understanding of other's work, this awareness does not necessarily translate into how they perceive their own work, especially for those students with less exposure to the process of the crit:

T4 'We do a peer crit; so it's like two, three people as a group assess another group's work and make the comments, and they actually do marking as well. But I see the end if it's fair or not and I write the comments... but it's mostly they are very accurate and they know exactly what's bad and what's good. But when they see their *own* work they cannot...they normally like it and they think 'Ok fair enough, yeah I will do more and bring it back.' But *rarely* maybe one or two students have fight (laugh). Yes, big arguments (both laugh)...because they think they did a lot better work. But it's mostly those students who are really low attendance.'

Teacher informants report that collaboration is deliberately fostered on the course through the medium of group-work for particular projects, a way of working that may be unfamiliar to CHC students (Sovic, 2008a), which is not initially embraced by students, but becomes a favoured practice:

T1 'They hate working in groups to begin with; in the first term they'll do almost anything not to work in groups. In the second term they complain about working in groups, and by the time it gets to the magazine they think working in groups is the most exciting thing they've done and they wander around in their groups which are truly international, all doing their different tasks for the magazine, in total harmony.'

Additionally collaboration takes part during informal classroom interactions and is understood by teacher informants to be a reciprocal process:

T4 'Sometimes they amaze me. Sometimes I can use a bit of idea for my business, as well (laugh).'

4.2.2.6 Creative Cultures

Contemporary Chinese fashion designers Wu Hai-Yan and Frankie Xie highlight the dichotomous approaches of the Western and Chinese fashion education systems, with the Chinese curriculum focusing on skill acquisition and two-dimensional drawing (Tsui, 2009). Teacher informants demonstrate an understanding that students' creative abilities may be culturally dependent due to the differing art and design education systems they have experienced:

T3 'We do a lot of work in Britain about mixing things up, making a mess and then kind of picking out, which I think is always a, one good way of working. But there's also something about honing things down and making things very beautiful, or very expert, and I think some of the, probably less UK students, more overseas students, can...bring that focus... Sometimes other students...generally maybe not British students, would have a way of maybe being very, very focused...and being much more, kind of, technically evolving ideas. So say for example in a, kind of, lots of repetition, or folding, or something like that so being quite *patient* and kind of building up something that's amazing in a technical way.'

Becker's (1982) concept of art worlds and both Csikszentmihalyi and Gardner's notion of gatekeepers (in Baer & Kaufman, 2006) is referenced when another teacher informant reports that whilst not prohibiting work that references students' home cultures she deliberately encourages students to move away from this practice because the resultant work may not transfer easily to a European art and design aesthetic:

T4 'I don't stop them but (laugh) very often they just stuck in their traditional culture and they cannot make it *into* the European culture. They can't mix very well. So I tend to encourage to use different culture rather than their own culture.'

Teacher informants recognise the heterogeneity of the student cohort as instrumental in facilitating diverse teaching and learning experiences, and endorse this as a positive for both teachers and students:

T3 'If people *understand* what's going on and they're, kind of, take part in the course and are communicating well, I think that's fine. That's what they're here to learn and also bring their own thoughts within that. We need to be open to other ways of working to a point.'

T1 'Diverse groups means that life is *always* interesting, *always* exciting and the other thing is that diverse groups of students teach themselves in a lot of ways by showing by *example* different possibilities so it's the *diversity* that makes the course so successful.'

Whilst understanding that students may not always choose to work with ‘the other’:

T3 ‘City Fashion College, I think, is becoming a more interesting place to teach actually, a wider range of students than there used to be... there are more International students at the City University of the Arts generally and City Fashion College, it seems, in particular, so that’s a very different experience to for example teaching at Winchester where there’d be maybe just a couple of per cent, I would have thought, a couple of years ago... To *mix* people with different experiences, to a point, I think we *do* on this course I know whenever we put people to work together in small groups... we do try and mix up people with different backgrounds. But then sometimes when people are maybe gonna choose to work as a team they might wanna choose to work with someone who’s quite similar to them, I don’t think that’s a problem. I think that’s quite natural.’

4.3 What Manager Informants Think

All manager informants have worked at the university for a substantial portion of their careers. Manager informants reveal beliefs in creativity as a continuous variable that can be developed and highlight their focus on identifying creative potential in prospective students. Manager informants discuss creativity in terms of personality traits associated with creative people whilst also recognizing that creative skills may be culturally specific, they endorse a process-based approach to creative work and stress the benefits for Home and International students of studying and collaborating in a multicultural classroom. The next two sections present the manager informants’ views of creativity as both an ‘internal’ and ‘external’ phenomenon.

4.3.1 ‘Internal’ Individual-related Factors for Creativity

All manager informants understand that creativity is not limited to the possession of domain specific skills and that how students think about their work is vital; creative students require an analytical mindset in order to edit their work:

M3 ‘...self-evaluative skills...You’d want them to be able to have a critical view of their own work and their own progress...People can be creative in any regard if they’re thinking laterally or unconventionally about any subject at all!’

M1 ‘Think critically and to be reflective, I suppose. I mean that’s what we’re looking for primarily, I think.’

One manager informant uses a description of his own practice to highlight the cognitive aspect of the creative process:

M2 '...when I work...as a sculptor, and it's that link between the idea and the actual material I'm working with. And to make something which is an intangible thought or feeling, tangible. So I take an idea, I take a thought or feeling, something which *cannot be* expressed in words, either verbally or in written form, and to actually grasp that and transform that into real stuff. It's that link between the thought or the feeling and the real stuff. And that's the challenge, that's the...compelling thing about the activity.'

Manager informants stress that a cognitive approach to the production of creative works should be supported by diverse practical construction skills:

M2 'If I'm looking at a student, it's to see if they can actually grasp the intangible to the tangible...In addition to (visual skills), they should be at the point where they can start to think their work conceptually, working through ideas with material and various...different types of materials: hard materials, soft materials, materials that need to be constructed or materials that need to be modelled, or materials that need to be formed or shaped. But actually *working* through ideas on paper and with materials would be one of the leading criteria I'd use.'

4.3.1.1 Ability

Manager informants reveal student recruitment is based on an identification of students' potential; this being demonstrated through a portfolio of art works and interview performance. Underlining a belief that fundamental domain specific skills can be developed, manager informants identify the required skills creative students should possess as being both cognitive and practical:

M2 'At the initial stage...we'd be primarily looking for *potential*. We'd be looking for potential in the sense that a student has a sort of a *broad* general awareness, visual awareness and has the *ability* to work across a number of different themes using various techniques including paint, pencils, mixed media and so on...visual awareness together with a *broad* approach towards drawing media and techniques and at that point would have started to work thematically...At the end of Foundation or Fashion Prep the students will have developed their visual skills further...so that they have a broader range of visual skills.'

M3 'Obviously the *skill* is important and you know the Fashion Prep *will* take people with minimal skill but they'll develop their skills *rapidly*.'

M1 '...looking for *potential* in terms of students' abilities to not only do, kind of, practical work.'

In highlighting the need for literary skills, manager informants believe that International students may apply with differing expectations of entry requirements based on educational experiences in their home countries:

M3 'All of the courses, regardless of whether they're studio practise based or not, have an academic rigour, you have to write which is an *assumption*... but International students would possibly assume that they wouldn't have to do that kind of work.'

4.3.1.2 Personality Traits

Talking about how he identifies creative students to recruit for CUA, one of the manager informants expresses frustration that the University does not recognise student selection should include allowance for those personality factors discernible at interview:

M3 'It's really *difficult* because decision-making *is subjective*. It always is. It's *always* subjective. But the one thing we bang on about and they don't get *here*, about what we do, is the holistic kind of nature of the evaluation... so when we're, you know, with a student we're also looking at their personality, their character...'

Originality

Manager informants express diverse opinions about the link between creativity and originality. Whilst one manager informant describes an ex nihilo model of creative production:

M2 'I think it's that ability to actually create something that isn't actually there.'

Another argues that originality should be expressed through the process of working, rather than the product:

M1 'I think it's bringing new ideas, new, or processes and techniques to bear to create something. Just to produce something, it could be a *book* or, you know, in terms of writing terms, or an essay or whatever, or it could be an artefact, or it could just be a new set of ideas actually, a new process, new thinking...I think if you talk about kind of *new* solutions to or new idea new solutions to problems then it almost it always makes it sound sort of very problem *based*, but I think it's bringing new perspectives, new ideas, new techniques or, sort of, new ideas, new knowledge, new techniques it can be a variety of these things, to a, kind of, process.'

Open-mindedness

This manager informant underscores a belief that it is advantageous for students to foster an open-minded attitude:

M3 'It's a cliché but they need to be open-minded, they need to be flexible, they need to come *basically* without *any* expectations rather than a *preset* idea of what the experience is going to be like.'

Individuality

Manager informants reveal a belief in differing culturally specific proclivities to creativity that relate to the ability to produce individual work. They highlight the importance of location in the development of creativity, describing the differences between work prepared by Home and International students for portfolio presentation and how International students' representations may fall short when viewed with a Western gaze and judged against UK measures of creativity:

M3 'The portfolios are many and varied depending on the country you're in. There's a different characteristic to each country...universally we might be looking at IB or A-level schools, but *mostly* we'd be looking at in-country, *high school level* provision and in those portfolios you may see *no* artwork, because many countries don't have art in the curriculum or you may see the kind of work that's preparation for art university entrance in their own countries and that's going to be very *classic*, very *figurative*, no creative thinking, *no* individuality *whatsoever*, it's going to be the human camera approach to drawing.'

Bourdieu (1989) argues that by valuing certain qualities above others educational institutions have a tendency to reproduce their faculty in the recruitment of new students; one manager informant critiques CUA student selection as anti-individual in its endorsement of the replication of their existing student cohort and the reification of the ideal student:

M1 'There *has* been this tendency for tutors to have in their mind an ideal student often in them being not *like* them, but students they've had in the past, and to try and get people to think about you know *broad*er ways of assessing students than just whether they fit the, you know, blueprint.'

This criticism comes from a belief that individuality is fundamental to creativity; creative learning is enhanced by the risk-taking allowed by breaking away from the norm (Sternberg & Lubart, 1995) and making mistakes is fundamental to the creative process,

as Alexander McQueen said 'Design development allows you to make mistakes; without screwing up once in a while, you can't ever move forward' (Jones, 2009, p457):

M3 '...what *we're* looking for is the potential to move *beyond...* to the *conceptual*, to the *experimental*, the *risk taking*, the willingness to not always be *right*, to get everything right... you want them to reach a state of autonomy as quickly as possible, preferably within a term and a half, so that they are *willing*, yeah willing to make *mistakes* occasionally and through those mistakes build *learning*.'

4.3.2 'External' Contextual Influences on Creativity

Manager informants endorse CUA as a flagship of creative teaching and learning; describing their recruitment experiences overseas the importance of the college reputation is stressed and the fact that International Students identify CUA with a particular creative learning culture. Manager informants reveal a belief in cultural differences in creativity due to diverse teaching approaches; they describe how recruitment processes should recognise and address these differences.

4.3.2.1 Creative College

Manager informants believe the college itself to be integral to creativity; the college places itself squarely at the centre of creative teaching and learning as this manager informant explains:

M1 'The University has *got* what's called the CLIP CETL Creative Learning in Practice which is a centre for Creative Excellence in Learning and Teaching...to identify good practice...and to give people a chance to develop that and then disseminate across the University.'

Another manager informant raises the issue that the CUA experience is not universally homogenous across constituent colleges, but rather classroom cultures can be very different, a belief reflected in his recruitment practices; he is mindful of:

M3 '...*where* they're going to *flourish*. Because if you've got, say you've got a little girl who's a young eighteen from, I don't know, from Hong Kong, Guangzhou wherever, it *might* be a good idea to put her onto a Foundation like (college name), which is situationwise is really a *nice*, confidence building course to be on. Yeah so you might look at that, or if they're hard as *nails* and *deadly* ambitious, then (different college name).'

4.3.2.2 Learning Culture: Creative Classroom

Manager informants involved in International student recruitment reveal that this role relies heavily on an ability to promote the kinds of creative teaching pursued at CUA, and understands the creative learning culture as an experiential entity that can be reproduced outside the physicality of the CUA environment, even transported around the world to be utilised as a marketing tool in recruitment-led student workshops:

M3 'Essentially what I'm trying to do is give them a snapshot view of the *learning* experience and what it's actually like to be in the studio working with people like us.'

Speaking about his experiences running these workshops overseas, a manager informant highlights how potential students positively identify the University with a certain teaching approach:

M3 'You have this kind of universal enthusiasm because you are a CUA academic. And they're thinking 'That's what I'm gonna get if I go there. I'm gonna get somebody teaching me like this, in this particular way...my experiences have mainly been in China and India and I found the students absolutely *overwhelmingly* enthusiastic, absolutely brilliant. In India in fact last time I was doing a workshop there...they actually said to their tutor 'Why can't every day be like this one? Because this is fantastic! Why are we not doing this kind of thing?'

This management informant goes on to describe the International student interview process as one whereby the expectations and requirements of CUA have been disseminated to the University's in-country agents over time such that these agents act in synchrony with the desires of the International recruitment staff:

M3 'I guess it's different to the way most universities work because we are involved to an extent with the *training* of their counsellors. The chief person...in Taiwan or...Korea will sit with every interview with us. And so *experientially* they've grown over ten, eleven years phenomenally. It's weird...the interview will take place and he'll probably be talking to the student in Korean, and I know what he's saying and he knows what I *want* him to say...we've worked together so closely now for so long that I don't even have to articulate it.'

4.3.2.3 Creative Curriculum

Once more framing his ideas within the experience of his own creative practice, this manager informant describes how even with International student recruitment his approach is grounded in the process model of creativity:

M2 'The *teaching* role is *always*, has always been *enriched* by my activities in my artwork, in my sculpture, because to *teach* I need to know how to do it and I'm not sure that I could teach if I hadn't got a contemporal experience of drawing or working with real material and understanding in *detail* the sort of difficulties involved in *realizing* an idea on paper, the difficulties involved in actually *sustaining* an idea, so the practice and the teaching go hand in hand and even with my new job, my role over the past decade or so of more *managing* projects, I think I still think fundamentally as a teacher. That's neat.'

And depicts the design process approach to creativity as a more sophisticated development in how students address their creative work:

M2 'Instead of doing one-off pieces of work has started to pursue visual ideas within themes such as the environment, or manmade/organic, but taking ideas through different stages in an introduction to a process-based way of working.'

In recognition of the fact that the UK creative education system is likely to be unfamiliar to students joining CUA, manager informants endorse the FP course mission of explicitly teaching students about the UK system:

M1 'It actually enables people to *learn about* creative education in a very safe environment and build and develop their skills and a number of them I think make very, very rapid progress, don't they? ...that notion of both that course being able to play to people's weaknesses or whatever, is they build language if they're good at practice, and if they're really needing to develop a creative education, it allows them to do that and it's in a kind of safe environment, which I think is very, very good isn't it? That's its success. Which isn't true elsewhere I don't think in all other, kind of, preparatory courses.'

Manager informants also highlight the specific difficulties faced by International students applying to the UK for art and design courses:

M1 'There are issues around whether students coming from an International background have been *prepared* for Higher Education in the same way as Home students or EU students...and what their expectations of a creative education are...that's true for the International students, but I think it *is* very difficult in art and design, I mean in other subjects it's all on GCSE or equivalent results. And here it is about judging potential through *work*, but also students are to some extent *limited* by the kind of context in which they've developed that work. If they've been working to meet criteria which we would not see as *helpful* then that's kind of problematic.'

This understanding that judging all prospective students by identical selection criteria and holding them to ideals and standards as defined by a UK creative education is unrealistic in the global recruitment context is echoed by this manager informant:

M2 'The problem that we've found is, that by having a completely level playing field, what occurred is that International students, very often, were missing the point, because they had no prior experience of the UK structure or systems... Many of them had little idea about not just what is a portfolio, but how to prepare a portfolio. Whereas UK students, or International school students who've done A-level or IB, right from the age of around fourteen or fifteen are thinking in this sort of process-based way, are thinking of developing a series of works, for an interview. Most of our International students aren't and still aren't in many of our countries...'

Manager informants explain how academic comparisons can result in mismatches between the expectations of the UK and its newer overseas markets:

M2 'I think that in many ways Beijing and Shanghai seem to be going through a similar stage of development to where we were in Japan and Korea eight or ten years ago. Whereby...at first *sight* it looks like very much a Masters market because many of the students have done undergraduate study. *However*, when you look at the undergraduate work that they've done, as good as it may be, there's very often a mismatch between the work they've done in... Beijing or Shanghai, and the work they would expect to have done to come onto a Masters course at the University. It's a different point of view, a different focus in their portfolios; we would be more *process* and ideas-based, and generally the work that I see that comes out of China is much more product-based.'

And goes on to describe how the UK model of creative production is such that it can be disseminated through a global network of counsellors and CUA staff using exemplars and experiential workshops to prepare International applicants for successful interviews:

M2 'I think that we are spending *more* of our times conducting *advisory workshops* in preparation prior to interviews. So that say with a number of students in some of our major markets such as India, or China, Hong Kong, yeah, Korea we will see some students two or three times preparing for those interviews...primarily we want them to be prepared prior to the interview so that when it comes to the interview we can conduct the *interview* in a kind of smooth seamless way. So a lot of our preparation would be about what you put into the portfolio: the sort of, type of projects you would do to prepare the portfolio, the sort of questions that may come up at an interview.'

4.3.2.4 Creative Collaborations

The importance of teaching creativity through collaboration is endorsed by both manager informants involved in International student recruitment, who recount their preferred way of working with prospective International students as one of facilitating group work in experiential sessions:

M2 'I don't think I ever stopped being a teacher...I *love* teaching and I *love* the chemistry of the interaction with large groups of students... what I love doing is working with groups of students and enabling them, or assisting them, to get to a certain level of achievement, so that they can realise what they want to do.'

M3 'What I like to do is work with a small group so that they've got a kind of internal democratic process between them; where they're *talking* through what the objectives are and they're allocating areas of responsibility for, but they're pursuing the communication at all levels so that they're communicating with each other, they're *planning* together, they're delegating *tasks* and then they're coming together for the realisation of it, whether it's two dimensional or three dimensional.'

4.3.2.5 Creative Cultures

John Galliano believes the proliferation of fashion information as a result of the global communications development over the last twenty-five years means that 'Fashion is an international language now' (Hooper, 2009, p296) and manager informants report a concomitant change in the profiles of International student applicants:

M3 'I think the students are a lot more cosmopolitan than they were maybe ten or eleven years ago.'

This manager informant highlights the multicultural mix of the FP course, both as unusual and advantageous:

M1 'Of course one of the *benefits* of a course like the Fashion Prep course is it mixes Home and International students and so there is learning both ways...So I think one of the great things about that is the mix.'

The presence of a large percentage of International students may not be sufficient to ensure intercultural communication occurs, as this manager informant points out, arguing the fact that International students are not represented evenly across courses impacts opportunities for successful intercultural communication:

M1 ‘... in the University International students tend to be *clustered*...there’s very uneven distribution so although we’ve got something like twenty seven per cent, in some courses it’s fifty per cent, in some courses it’s seventy per cent...I think that’s not beneficial for the International students, and then the Home students don’t get the benefit of a so-called International university.’

4.4 What Alumni Informants Think

After graduating from the course, the alumni informants have remained within the University (but not all within the college) for their undergraduate studies. The data from the alumni informants appears to support an understanding of creativity as a cognitive function. Echoing the teacher informants they display differing views on how ability influences creativity and believe in the necessity of effort, describe personality traits associated with creative individuals such as individuality and rule-breaking but also describe how ‘external’ factors such as the course location and intercultural collaborations influence creative outcomes.

4.4.1 ‘Internal’ Individual-related Factors for Creativity

Alumni informants identify creative classmates as having a different way of thinking about their creative practice:

A1 ‘It’s the kind of the way you look at the world and differently than what generals think, so that could, maybe that’s creativity.’

Describing his current studies in Fine Art this alumni informant states that rather than focusing on skill building and instruction teachers encourage an understanding of creativity as a cognitive function:

A1 ‘BA, I mean the Fine Art, I think the course in a way is too freely...because you’re supposed to set up your own subject and then your own study. But it wasn’t much things, you only have meeting with the tutor and not much actually lesson or something that you have to practise, or like for example you like life drawing classes or something to just practise your skill or doing something. Not much that, but more about ‘What’s your idea? What are you thinking?’

4.4.1.1 Ability

Alumni informants stress the link between creativity and domain specific skills:

A1 'I think it's a student doing like painting ...it's something that a very creativity by using the *colour*.'

This alumni informant believes creativity means the skill to produce work that may be challenging for others to interpret:

A1 'I think because in a way creativity is like a kind of skill as well, so the way they look at the colours, and the way they look at the form and shape and kind of like make a, tell a point that you know it's balanced, but it's so much to read, it's so much to look, you still don't know what's work.'

One alumni informant speaks of the benefits of prior skill building:

A2 'They need to definitely have some kind of art background. That would definitely help in terms of either *drawing*, or just anything creative, having done some art in school.'

Whilst another alumni informant echoes the teacher informants when he comments that too much prior skill development in International students' home countries may limit their creative development (de Bono & Koestler in Weisberg, 1999):

A1 'I think it will be good to learn more skills for theirself, like *drawing skills* or more kind of *basic* skill, but I think it really hard to, it's quite enough hard to do home, because if the person learn too much like, you know, their own basic skill, you know, they might find it a bit *difficult* when they changing the pathway to do something else. If they doing some creativity maybe, make it art and design, they kind of like in a box: that's the way they usually draw, that's the way they usually paint. But I still think it's always great if you have like some skill that will really, really help you to approach the work you wanted to make and work independently.'

4.4.1.2 Effort

Alumni informants acknowledge that effort is required to develop necessary domain specific skills:

A2 'I came to London with hardly *any* art background and I started from the very beginning and the tutors are very accommodating and I learned a lot of new skills along the way, so it's not as if you won't get by if you don't have *any* skills at all, but it just means you might need to dedicate more time and effort into building your skills.'

But that the necessary devotion to skill building is not something that comes naturally:

A1 'Yeah I found that hard to learn sometime just to strict yourself. Not to relax.'

4.4.1.3 Personality Traits

Alumni informants believe that without the inclusion of the producer's personality, work merely demonstrates skills:

A3 'Some of the workings here are really nice, and if the people reflect on personality to the working...that is very creativity all the time has it. Includes inside of the working. But if not I think it's like, kind of, just do the painting.'

Originality

Alumni informants identify creative classmates as those who have bent the rules in their approach to assignments:

A2 'One of the students this year decided to do a *documentary* instead of the usual garment prototypes and I thought that was quite creative and went on a different direction. And then there was another student who decided to do a magazine as well. Another student... did a lot of the research from a previous project on different types of inks, how they would react to water and sunlight and then she carried through that research into make prototypes into *umbrellas* and different garments that would not relate to clothing. But by using that technology I thought that was very, very creative...they took on the *non*-traditional route.'

Individuality

Alumni informants regard individuality as at the core of creativity; that creative individuals defy the crowd:

A2 'I guess it's just having your *own* sense of style, direction and something that is unique to you. So it might not necessarily be what *others* are thinking, but as long as you've got something that *means*, that *is* important to you, you just go with that.'

Creative production should not serve the audience but be for personal reward:

A3 'I think creativity, why is important for the creativity is just try to get fun for make something.'

This alumni informant describes how each creator sifts their worldview in order to present their personal creative vision:

A1 'I think it's a little bit retelling the story of our nature in the world that we're living now. I think that's really creativity. It's just something like some information goes in, goes through you and then I think like people is, kind of, like a filter and the filter like the air like the creativity is something like idea, information going in through the filter, but different filters they have like different constructions, so the colours that come out is a bit different.'

Although alumni informants recognise the influence of personality-related factors on creativity, in their descriptions of the day-to-day exercise of creative work, alumni informants reveal a commitment to a view of creativity subject to the influences of 'external' cultural factors. The next section presents alumni informants' views of creativity as an 'external' phenomenon.

4.4.2 'External' Contextual Influences on Creativity

4.4.2.1 Creative City

All alumni informants identify London's position as a major fashion capital as a significant factor in their choice of where to study. In answer to a question about why he chose to study in London, this alumni informant answers:

A3 '...because studying the fashion.'

A2 'One of the biggest reasons why I wanted to come here is because of the nature of the city, I mean London is one of the fashion capitals of the world and it's a place that is renowned for fashion really, and when I did my research it was one of the top places I wanted to go.'

Alumni informants describe how London is identified and used as a research resource by fashion design teachers who stress the multiple and varied opportunities for students to be inspired by the city:

A2 'We're usually like told, you know, 'You have to get out there and look for *everything*. Not just clothes.' You have to look at *film*, you look at music, at street wear you look at what people are wearing, what's in the magazines. So definitely primary and secondary research, we're always drummed in from the very beginning like 'You have to look at everything and not just one kind of research.' And I think you build on those skills and as you go into second and final year work where you start even looking at *films*, and TV shows, and exhibitions, galleries, just the whole breadth of anything that you can see in London.'

This alumni informant describes the significant influence his daily experience of interacting with the city has on his creative thought process:

A1 'I think if studying in London I think the process is really, well the most experience that you have, the living and the life experience, that I think that's the most thing I've learned from here and I think the skill is more, the skill about thinking, I think, you know, free things free...I didn't think I get much about professional skill and I think that's my personal, I mean for some people they might get enough, I didn't work that hard to get the technical skills or even. But I think in here it's cos, I think, loads of my work is really related to life experience so, I think, during this time in here, although you know meeting all these people, all these student and this different environment. What you study, like what I study is like something to do with creativity and art and design. I think all this can be somehow linked together as an experience and as a base for me to bring it forward in my future. So I think it's something I learn it now, maybe I'm not sure but one day when I look back, I think, during this period of time will be very important and very helpful for my future.'

4.4.2.2 Creative College

Although alumni informants recount how they made a positive choice selecting London as the location to undertake their studies, the college itself did not factor into their decision making as they admit that prior to starting at CFC they were unaware of what their learning experience would be like:

A1 'I didn't know much before I came here so I mean it was just an opportunity.'

A2 'I had no preconceptions. I had no idea how, what to expect so it was just really go and see.'

4.4.2.3 Learning Culture: Creative Classroom

Alumni informants describe a student centred classroom culture that allows focus on each individual student's creative work:

A1 'It was more freely and less kind of structured into very detailed things, but more kind of *leads* you to your own interest and kind of more individual I think than I expect. I think the tutor is really, it's they respect your individual personality; I mean your *work* as well. It's not like kind of like teach all of you the same thing.'

4.4.2.4 Creative Curriculum

Alumni informants describe how their undergraduate studies utilise the same design process model as described previously:

A2 'We start off with design session, so you come up with what your *research* is about and then you go off and you do your own research, like taking photos, drawing, sketching, finding fabric sourcing. And you come back and you have a design *critique* where they go through your designs and they decide which one you should carry on, to realise and which ones you can just put in your range plan but not necessarily have to realise. And then we go off to make our own toiles and after...a few *sample* room sessions, we have toile critiques where we'll put them on models, the mannequins, and we're critiqued on how the fit and the garment works and the *colour* and things like that. And after *that* we go into the proper production and that's when we come up with a finished prototype.'

This alumni informant, now studying fine art, describes his creative production in terms of the design process:

A3 'I got inspired from the poem and novel and any text. For example if I'm really interesting to listening some the rock music I just try to understand what they want to say from the music sound and from the sentence, and then my mind, all the time, try to interpret about the *meaning* of his music or anything. But that thing, all the time, doesn't have any *perceptual* visual reference so that's why I try to find any visual research from photography, or magazines, or postcard, or anything, and just try to connect each other at the very right away and then just put some *colours* using brushingstroke and to get satisfied... So that is my concept and that is my way for creation.'

Alumni informants acknowledge the divergence between the focus on process of creative education in the UK and the emphasis on product in their home country:

A3 '...Japan is stronger linked to the *product* thing, like compared to the more *quick* concept side. Like, all the time, just think about 'How the making?' and 'How is the visual?' But London must be, all the time, feeling about the logical point compared to Japan. So Japan is more strong with *focus* to the *visual* thing, but London is, all the time, is not think about too much visual thing and, all the time, just try to think about what is the concept. So this thing is very, very funny for me.'

Although despite an acknowledgement of the primacy of the design process, this alumni informant argues that the end product is also significant in the UK system:

A2 'It should be both, but for me I guess the end product is very important, because ultimately I think that is what you're marked on most, although the journey is just as important as well. But in my opinion I think the end product really needs to have an impact...to get a good result.'

Reflecting on his time on the FP course, this alumni informant recounts how the course provides a benchmark for non-UK students to measure themselves against:

A2 'It gave me a chance to experience what education in the UK is like, what they expect from us. The workload for example, and the kind of level they want us to perform and for me to know how I can do well.'

4.4.2.5 Creative Collaborations

In accordance with the views expressed by student informants alumni informants highlight the importance of informal collaboration opportunities:

A3 'Keep thinking and make friends and all the time get the activity to enter with anything and then, find some opportunity and try to right involve to the opportunity, that's it.'

A3 'I think all the time I'm got inspire from the friends... I really try to gather some information from my friend, from the other friend, definitely.'

Alumni informants also recognise that group work is utilised as a teaching strategy on their current courses:

A2 'In the first year we are encouraged to work more in groups, so two projects out of three we were placed in groups.'

This alumni informant describes the group crit as a discussion about work, downplaying the teacher's role:

A1 'They let the students, kind of like, comment and sometimes the teacher will, you know, join the conversation, depending the teacher. Like the teacher having now he didn't talk much, he always, kind of, just when one student say something he just kind of bit repeat and so 'You mean mm, mm, mm, mm' and then he's always like 'Anyone want to say something?' (Both laugh)...in a polite way I think he doesn't want to impose, but I don't think he knows what to say.'

Another alumni informant recounts that whilst many students do not actively participate in the crits, when they do their comments are realistic and their support positive:

A2 'People usually just like stick their head in... although I might, something pops in my head and I think it's a useful comment then I think it's worth sharing... we've got to know each other well now, we're friends with each other so it does help that we're being *honest* and we share ideas and everyone is genuine about how, they want each other to do well and I think that's one of the best things about our course is that although it's *competitive* but yet we really do support each other and want the best for each other as well.'

4.4.2.6 Creative Cultures

When asked about classmates this alumni informant distinguishes between Home and International students:

A2 'There were quite a large percentage of International students compared to Home students...spread out to eight or nine groups with a proportion of Home versus International students in each group.'

Alumni informants endorse the multicultural mix of the University:

A1 'It's very good point that for my course I think the student really, really kind of getting along. People are very friendly and so you are able to really talk with other people about what's their work like...it's good to...meet different people from different places.'

Another alumni informant describes how this intercultural collaboration feeds creativity:

A3 '...have many person coming from the many place...so I think this is very great because can give a contact and all the time try to exchanging some information with each other, try to develop. But yeah this is a very great opportunity to meet many person, I love it.'

Although this alumni informant raises a concern over cultural assimilation; International students risk their work becoming homogenised when they are brought together and subject to the same influences:

A1 'I think although it's from different country but they are all studying in London and in a way, I think loads, some of them...could be different cos they could be already taking a BA back in their own country. So in here in a way there's a different between different students, I mean how they approach their work. I mean it's more of their personality and their background, but in a way I think is in the same environment and kind of have a little bit similar in what you see

and...the way you do it gets a little bit more similar to each other. But you can still look the difference between the people.'

And another alumni informant comments that although the intention may be to encourage intercultural communication, the existence of multicultural groups is not sufficient to ensure cross-cultural dialogue takes place:

A2 'In *my* group in particular I *did* find the Home students did tend to stick amongst themselves and the International students stuck to themselves.'

This alumni informant reveals his own work is not intentionally influenced by his home culture:

A2 'I guess my culture for my case is fairly Western anyway so...to be honest...I haven't used a Chinese or Asian element in most of them but that's something I would like to explore.'

Other students, but noticeably not the teachers, recognise the CHC aesthetic in this alumni's work:

A3 'No, maybe, yeah. But some people say when checking my painting 'Oh it looks like Japanese style' like I think without my unconsciousness. Like all the time my Japanese culture thing is coming to the visuality, but I didn't think about by my *intention*...just my friend...tutors are helpless.'

And this alumni informant raises the point that whilst some students may wish to use their home culture's aesthetic, for others, the move to the UK education system may free them from the necessity to do so:

A1 'I think that's the one thing I didn't find it that strong in here... I think if they were already you know very strong and do their work back in their country *maybe* they might bring their own culture in here, but maybe they *won't*, maybe when they come here they will totally do something different.'

This alumni informant reports that many International students use their home cultures in their creative work:

A2 'Definitely. Especially the Japanese students; I see a lot of their Japanese influences you know, even in the way they *draw*, the *styling*... for a lot of the International students, yes.'

This alumni informant describes how he recognises CHC influences in other's work:

A1 'I think that really depend on individual people, some people's personality they really like to show very strong about their culture and their own background...none of my classmates, but I remember this guy, I used to admire him. He was studying fashion and...some of his collection I can see, you know, the kind of things like you have now (I am wearing a cheongsam top), like he added a little bit kind of the element but really coming out with, like, contemporary. But I think, because from his identity as like maybe from Taiwan, so like Chinese... when he use the element it's a little bit symbol...where he comes from that's in this city. But although I mean the outcome is really good and his work is very, very strong as well so you wouldn't find it just like very traditional Chinese thing, but more of showing something about where you're from.'

And alumni informants posit that CUA teachers will quickly tire of the repeated use of home culture without development:

A2 'At the beginning it might be nice, but again, if you repeat yourself and do the same thing over and over again, then obviously the tutors will go, you know, 'I want to see something *different*, something fresh'

4.5 What Institutional Informants Say

The institutional data analysed comprise both internal and external documents and video materials; the literature is quoted verbatim, the video vox pop interviews were transcribed verbatim from the promotional CD-ROMs. The institutional data supports a view of creativity as a continuous variable, stating:

U2 'You are encouraged to be creative.'

U2 'During the visual component of the course you will develop your creative skills through studio & workshop practice.'

And describing how the portfolio shows:

U3 '...the development of the student.'

4.5.1 'Internal' Individual-related Factors for Creativity

This institutional informant describes the CUA approach to creative work:

U4 'I think if you if you do more fine art things you need to be, you need to be more creative and you have to *think* about a lot, and conceptual, conceptualise a lot. So *here* maybe they are really good at thinking in a really different ways because they like to talking and exchanging ideas.'

The institutional data reveals an understanding of creativity as a cognitive function, describing how the College encourages a:

U2 ‘...breadth of creative thinking’ and develops

U1 ‘...students’ critical awareness of the contemporary visual world.’

Portfolio preparation advice tells applicants that what recruiters are looking for in an ideal candidate is an analytical approach to creative work:

U3 ‘Primarily what we’d be looking for would be that they can actually work with concepts, they can engage with concepts so that they’re not just working from things seen, they are working from things thought about.’

Elaborating that no matter what career path students are aiming at, the creative industries require a conceptual approach:

U3 ‘We’re looking for the ability to be an artist, the ability to be a communicator or the ability to be a designer and *that* is not simply subject matter or a technique. That is about concepts, about ideas.’

In order to demonstrate their potential for conceptual creativity students’ portfolio work should show:

U3 ‘Evidence of your ability to evaluate.’

Once enrolled on the FP course, the curriculum:

U1 ‘...encourages experimental thinking and develops creativity...’

And encourages a critical approach to practice and work:

U1 ‘Analyse personal responses to ideas and subjects and define how they could be developed.’

4.5.1.1 Ability

International recruiters explain what they want to see in applicants’ portfolios:

U3 ‘A good portfolio would consist of skill, a sense of *experimentation*, full of ideas, fun and sometimes emotion.’

And list the domain specific skills they look for as:

U3 ‘...visual ability...creative and technical skills...Ability to work with various themes.’

U3 ‘We *are* looking for drawing. We are looking for the ability to coordinate *hand*, *eye* and mark-making.’

This institutional informant mentions the importance of student ability, stressing the necessity of high skill levels:

U3 ‘In the creative arts you have some of the most competitive people in the most competitive industries and you have to have a very high level of skill balanced with creativity to be successful.’

However, in recognition of International students’ diverse educational backgrounds, the majority of references from this institutional informant suggests that rather than a specific skill level recruiters look for potential:

U3 ‘We in the University are recruiting from *so many* different kinds of background, from *so many* different countries and from so many different kinds of course mainly you’re looking for potential.’

This underlines a belief in creativity as a continuous variable; the curriculum is designed to:

U1 ‘...develop fundamental skills in art, design and communication with a fashion focus. Significant emphasis is also placed on the development of communication, analytical and critical skills.’

4.5.1.2 Effort

Half of the institutional informants believe that in addition to illustrating domain specific abilities, art and design applicants should demonstrate the potential for hard work:

U3 ‘We’re looking for invention and we’re looking for commitment.’

The FP course handbook outlines student-centred teaching strategies in accord with Amabile’s Internal Motivation Hypothesis (Collins & Amabile, 1999):

U1 ‘We will encourage you to be an active learner because we know that students learn most effectively when their motivation is intrinsic and when they feel personally committed.’

A sentiment echoed by this institutional informant:

U4 'In Japan I think the classes really, really extremely well organised so you have to stick to each lessons I think but here is more free and so it's up to you actually so you have to be really self-motivated.'

4.5.1.3 Personality Traits

Institutional informants responsible for International recruitment state that successful portfolios demonstrate:

U3 'Evidence of your personality.'

U3 'So what makes a good portfolio is really a portfolio within which the student has worked as hard as they can within whatever environment they've been in. and what you're looking for, all the time, is this little bit of a spark of personal *passion*.'

And advise applicants to de-centre in order to show their personality through their art and design work:

U3 'The student should try and put themselves into the shoes of the, of the interviewer and think 'what is the *best* way, what is the easiest way for somebody *looking* at my work to realise, to find out who I am?'

Originality

The majority of institutional informants mention originality as a desired trait of creative students. This institutional informant describes the ideal portfolio as containing innovative work:

U3 'I'm looking for something I maybe haven't seen before.'

One institutional informant describes a students' sketchbook as:

U3 '... the ideas book.'

And the importance that student portfolios should demonstrate a:

U3 '...range of ideas.'

In describing a successful collaboration between fashion design students and industry, this industry informant states:

U2 'Originality was the key aspect of this brief.'

Course outlines and related marking criteria within the FP course handbook describe how experimentation and originality and idea generation are expected outcomes of students' work:

U1 'Produce a wide range of conceptual fashion design ideas, appropriate for specific purposes, drawn from research...Develop a variety of conceptual design ideas that show experimentation, innovation and more complex techniques such as over-laying, over-drawing and 3D techniques...Manipulate traditional and non-traditional materials/media and styles to create new effects which may be applied during the design process. Extend ideas in a range of sketchbooks...Produce imaginative ideas on the stand with sensitivity to shape, structure, tactility, texture and colour...Experiment with the physical characteristics of material and produce inventive fashion ideas for garments Experiment with new ideas by manipulating research images using drawing material and sewing equipment.'

Notably one of the course units is entitled 'Surface Textiles- Idea Generation' within which students are expected to:

U1 'Create diverse and wide ranging drawings from a specific theme... using a variety of media and scale. Experiment with a variety of drawing marks to interpret and describe variations in texture.'

Open-mindedness

Half of the institutional informants stress the importance of an open-minded attitude when becoming a CUA student:

U2 'The most important thing to bring is an open mind.'

This open-minded attitude is advised especially in relation to the contextual changes students may experience studying in London:

U4 'Piece advice that I will give to International Students who wants to come in here, is come in with an open mind to the changes; to let the city affect them in a positive way.'

U4 'Just be as open as possible to all the new experiences that London has to offer and enjoy all the things that are available here in this incredibly interesting city.'

Individuality

The most frequently mentioned personality trait associated with creative students is individuality; prospective students are advised to:

U2 'Be yourself.'

U2 'Don't be afraid to express yourself.'

Institutional informants stress the personal connection between students and their work:

U3 'I think you should have some sort of passion for the work you've put in.'

The stress on individuality comes both from the students' perspective:

U3 'I am trying to reflect myself in my work.'

U3 'Experimenting with everything and trying to put in, just to show, my personal self in my portfolio.'

U3 'The portfolio reflects who you are and what you wanna be and where you wanna go.'

U4 '...it's myself who has to decide what ideas I want to come up with, and what things I'm interested in, and develop my own style of working.'

From the curriculum which provides:

U1 '...a context in which students can identify strengths and personal direction through an exploration of skills and concepts central to fashion.'

And also from staff involved in recruitment:

U3 'Your portfolio is you.'

U3 'She has developed her personal vision.'

U2 'We are trying to find out about your interests and how these influence your work.'

U3 'The most important thing is that the student is *confident* that they're showing a vision of themselves.'

Institutional informants use language metaphors when describing how the portfolio communicates the individual's creativity:

U1 '...a portfolio of own work which demonstrates a personal visual language relevant to the brief.'

U3 'It's the voice of your ideas.'

U3 'A portfolio really speaks.'

U3 'Make sure that the story you're telling is a clear story.'

U3 'It's a big point in the interview if a student has prepared the portfolio so that it is easy for someone to read. I mean it's not the defining point, but it makes, you

know, you much more, you know, receptive to that portfolio when you find your way through it.'

Students are encouraged to develop their personal style of work:

U1 'Analyse forms of presentation and demonstrate individual illustrative style.'

U1 'The second Textile Design unit will build on these skills and students will be able to experiment and play with fabrics to create a series of fabric samples based on their drawings and investigations for fashion.'

The students' portfolio as the embodiment of their creativity is defined in terms of its individuation:

U1 '...a collection of work compiled by a student to demonstrate their personal focus or achievements in a particular area.'

U2 'A portfolio is a collection of work which shows an applicant's skills and knowledge across a number of projects or studies. It is a visual representation of interests, explorations and final pieces.'

U3 'The documentation or culmination of their experience.'

This institutional informant stresses that the significance of the portfolio extends beyond the application process and into their professional life:

U2 'Your portfolio is a powerful influence when deciding on an offer of a place. It shows the staff how you work, illustrates your interests, skills and knowledge. Throughout your career, you will need to present yourself and your portfolio.'

One aspect of requiring individualised work is the acceptance that this work may not conform to an ideal; mistakes are not discouraged when presenting work for assessment:

U3 'You do need to select probably the most interesting pieces but most interesting doesn't necessarily mean perfect.'

U3 'We're looking at the mistakes, we're looking at the positive things and it will give us indicators. We're trying to find out about *you*.'

Understanding that the acceptance of mistakes leads to an environment where experimentation will flourish:

U3 'It doesn't have to be perfect. Learning from mistakes is an important thing. Experimenting with things that if they don't go right you can always improve on them or just, you know, move them to one side.'

4.5.2 'External' Contextual Influences on Creativity

4.5.2.1 Creative City

A majority of institutional informants cite the location of CFC:

U2 'In one of the most vibrant, creative stimulating cities in the world.'

As an important influence on creativity providing a wealth of cultural references and resources for art and design students:

U1 'London itself is a major learning resource: there is easy access to galleries, museums and cultural centres; to leading fashion retailers, design, production and media companies; to major national and international fashion events, and links to contemporary cultural trends and developments.'

U4 'As an artist living in this city is living in a paradise for me. You can have plenty of founts of inspiration everywhere: in the street, in theatres in cinemas, in museums, in galleries.'

Institutional informants reveal the location of the college as a primary factor in their decision to study at CUA:

U2 'Well I really wanted to be in London.'

U2 '...the college being situated in central London, CFC seemed an obvious choice for me.'

U4 'It's in London and the city really attracted me...'

Another major factor of the college's location in London that attracts particularly International students is the multicultural nature of the city:

U4 'It is a very cosmopolitan city.'

U4 'There are lots of people like Jewish, Indian people, British, African people all mixed together so I don't feel so isolated being *here* because there's so many Asian people like Chinese and Korean and Japanese all mixed together. The, I think that the really good point to being in London.'

U4 'When I came to London I was really walking the city, and *knowing* the city and the cultural diversity, I was in love, I was infatuation totally with this cultural diversity.'

4.5.2.2 Creative College

The majority of institutional informants emphasise the international reputation of the College and University:

U1 'The College is a renowned centre for fashion education.'

U2 'You could be studying in one of the most famous colleges in the world.'

U4 '...because the reputation. People talking amazingly about the school.'

And underscore the fact that its teaching and learning quality has been recognised by government endorsement:

U1 'The City Fashion College... was awarded Centre for Excellence status in January 2005.'

4.5.2.3 Learning Culture: Creative Classroom

The majority of institutional informants stress that a student-centred approach to teaching is practiced across CUA; an approach justified with reference to pedagogical research:

U1 'Current research into learning indicates that students learn most effectively when they adopt a deep approach to their learning...Certain approaches to learning are common to all courses. These include practical workshops and demonstrations, group and individual projects, peer group presentations, lectures, seminars and tutorials. All courses emphasise active participation and experiential learning, in combination with the development of research, analytical and critical skills.'

Institutional informants highlight the importance this approach places on developing the individual:

U2 'CFC is a place to: Nurture and encourage the interests, abilities and unique potential of each individual student.'

U4 'It's important to give that space for individuals to experiment, try things out.'

U4 'We also have a lot of one-to-one tutorials where the teacher very individually works with you.'

This institutional informant describes how the teaching approach was an important factor when deciding to study at CUA:

U4 '...because of the way of teaching. What I heard from the style and the courses offered that, they really interested me.'

International students quoted in marketing materials highlight the contrast between the learning culture they are currently experiencing and previous experiences studying in their home countries; comments mostly relate to the power balance in the teacher-student relationship:

U4 '...in the UK more close to the students, the tutors are more dedicated to you...you are treated as an individual.'

U4 'When I study in my country at university my tutors very strictly just they, he say just 'This is right.'

4.5.2.4 Creative Curriculum

Institutional informants define curriculum goals in terms of both the acquisition of domain specific skills and an acclimatisation to UK art and design education:

U2 'The aim of the course is to build on your creative and communication skills within a fashion context and develop a portfolio of artwork with a strong fashion direction.'

U1 '...develop students' understanding and awareness of the opportunities and demands required of further study in art and design... prepare students for HE level study.'

The curriculum is defined in terms of its relation to fashion industry practices:

U1 'The Further Education courses at City Fashion College (CFC) mirror the process of the creation, production and promotion of fashion and the management of those activities.'

Students are introduced to a process way of working that begins with research:

U4 'We usually start our projects with *loads* of research beforehand.'

Several of the course outlines for the FP course describe this design process:

U1 '...your assignment brief will set out what is expected of you...You will be given research information...'

U1 'Production of a sketchbook with both primary and secondary research relating to the current fashion and to a given creative theme...'

This initial research is developed into final designs:

U1 'Analyse and record information about the environment in sketchbooks and notebooks... Analyse material from primary and secondary sources and their use in extending and developing own work.'

U2 'The portfolio should comprise of examples of investigation, development and final pieces.'

U1 'The first Textile Design unit will introduce students to design principles for textile design for fashion. The design process will begin with drawing and researching to create pattern and colour for fashion textile ideas.'

Students' ability to successfully blend diverse research into successful design outcomes is stressed:

U3 'Mostly you see something you find interesting which can inspire you and that you take that idea and develop that further.'

U1 'Explain how the researched theme relates to the selected fabrics and garment shapes...'

U1 'Design textile samples developed from a wide range of investigative and experimental drawings. Create a coherent 'story' of textile designs that show clear links to each other and to investigative drawings.'

U1 'Analyse researched material; interpret ideas and synthesise in own work.'

The importance of the process approach to working is stressed in terms of assessing students' portfolios; institutional informants with responsibility for International student recruitment define how the portfolio:

U3 '... documents your creative journey.'

And stress the importance of evidencing the process:

U3 'I would like to see sketchbooks obviously because that's the beginning of the creative process. It's a visual diary. It's where the first exploration, experimentation takes place.'

U3 'Evidence of your process for developing ideas...the whole journey of the work...So every stage of the process right from the beginning of an idea...We want to see the process. We want to see what leads to an idea.'

U3 'They need to be aware that that portfolio...has the creative journey: sketchbooks, workbooks, research all those areas. Fantastically important.'

This Institutional informant reveals a belief that this design process approach is culturally specific:

U3 'The students in China are *told* what to do and they are really focused on skills and technicals, not that much into thinking any research.'

And highlights the importance of making explicit the standards of creativity that a UK institution expects by describing how portfolio information is disseminated to International applicants:

U3 'We receive applications from all over the world. What we try to do is give very clear advice about how the work should be documented...we want to have enough images to show how the idea developed.'

4.5.2.5 Creative Collaborations

Institutional data endorses the notion of social interactions as a crucial part of the creative process and highlights CUA's role as host for creative collaborations:

U2 'City University of the Arts, arguably the most prestigious creative community in the world.'

Speaking about the significance of CUA achieving university status this institutional informant explains how this bringing together of colleges creates an atmosphere that fosters cooperative art and design work:

U4 'I think it offers an environment where there's great collaborations possible you become, kind of, part of a large community.'

Collaboration with peers is promoted as beneficial to learning and encouraged both informally and in the structured teaching environment during group projects and crits:

U1' You will be expected to cultivate the discipline of studying both independently and collaboratively outside of the formal teaching hours...design or practical work is peer reviewed in a group setting. Group crits provide an invaluable form of self appraisal, since you will not only receive individual tuition, but will also indirectly learn by means of the discussion centred upon the work of other members of the group.'

U1 'You will be given opportunities to learn with your peers: interaction with other students in collective work or discussion promotes greater understanding and develops the ability to evaluate your own work.'

The importance of collaborating with industry partners is also highlighted as a way of contextualising the learning experience:

U2 'We value students' engagement with industry and view it as a crucial part of your personal and professional development at College...bring the outside world into the College...'

4.5.2.6 Creative Cultures

Institutional informants endorse the intercultural interactions fostered on overseas expeditions undertaken by CUA staff and students:

U2 'Our staff and students regularly travel. In doing so we exchange information, build relationships and enrich our curriculum.'

CFC highlights the heterogeneity of its student cohort as a major strength for nurturing creativity:

U1 'The College attracts a diverse body of students to its broad range of fashion courses. The student learning experience and understanding of fashion as a global industry is enriched by the contribution of students from different educational backgrounds, ages, social and ethnic backgrounds and from different parts of the world.'

Particularly highlighting the international background of many of its students:

U1 'Students come to CFC from all over the world, bringing a range of cultural experiences that enriches the College.'

International students quoted by Institutional informants proudly list the home countries of their classmates, building a vivid picture of multicultural classrooms that is summarised by this Institutional informant:

U4 'My friends at college are from all over the world.'

And additionally endorse the positive learning experiences to be gained from the collaborations that take place within this diverse group:

U4 'It's kind of melting pot which is really stimulate me.'

U4 'It's like a magnet for talent around the world when those people come from their diverse backgrounds they're just inspired.'

Institutional informants understand creativity as a culturally specific phenomenon; that cultures take different approaches to art and design work:

U4 'You know if someone's from Japan the materials they use, or the idea. It's all, you know, it goes back to where you're actually from.'

U4 '...in group discussions this gives very interesting moments because everybody has a different background and obviously also different ideas what the art is about.'

The above accounts support the thesis that all stakeholders share views concurrent with confluence models of creativity. Whilst differences in emphasis exist, creativity is viewed as both related to individual skills, motivations and personality traits and as formed in relation to the environment in which informants learn, teach and work. Creativity is nurtured when an individual's ability, effort and the traits of originality, open-mindedness and individuality are in combination with a process model of creative production fostered in a learning culture characterised as student-centred and interculturally collaborative.

The next section describes how informants' beliefs about creativity are manifested in teaching and learning practices.

4.6 Impacts on Teaching and Learning

A belief in the primacy of the individual in the creative process is reflected in a learning culture that encourages students to take ownership of their creative learning experiences:

U1 'We will encourage you to take a reflective approach to your own learning, and you will be given opportunities to evaluate your own work and to negotiate your own learning action plans.'

Student informants acknowledge and appreciate the student-centred approach:

HS1 'I think some of the teachers they do like teach ideally because they do make time for the people that make an effort...recognise everyone as an individual.'

IS6 'I do think there are some teachers they are more open, so we feel like 'Yeah we're gonna go and ask them.'

IS2 '...for design studio class *now* we're doing kind of teacher goes around and help individually with everyone.'

IS1 '... in here we will like, everyone work their *own* self and if you have problem you can ask teacher and teacher will go around the table and see what's going on and if any student need help they will try and help you.'

Institutional informants emphasise both the difference in approach and the value placed on students' opinions:

U4 'You may find teaching styles less formal than you are used to. This does not mean there is less work to do or that it is easier. Your ideas and arguments, backed up by research and preparation, are important. Don't be shy about putting them forward...'

Informants view the teacher's role as a facilitative one that should encourage students to become independent learners:

U3 'Our job is not really to judge. Our job is to, to enable people to discover their future.'

T2 '...they really need half an hour one-to-one tuition. Where it's kind of 'Do this, do that' but they're also learning from that process and it suddenly will click with them why they're doing a development sheet, why it should have this bit here and this bit there because it's about their own work. So it's a good learning experience for them.'

Student informants recognise that their education presents a fleeting moment of creative freedom:

U4 'It's a very good opportunity while you're still a student and use this opportunity to do your dream design because after you graduate you go to work you can't, you don't have this chance anymore and I think London they really supporting you.'

There is a tendency to compare educational experiences and only one student informant reports the current learning culture to correspond to those experienced previously:

IS4 'Yeah it's quite similar. Like they teaching in the lesson and then afterwards we need to do research or we need to find some information for myself so there still time for the independent study so quite similar.'

The majority of student informants reveal a feeling that this learning culture is distinct from their previous educational experiences:

HS1 'I think it's not as strict as other courses which is how it should be, cos you shouldn't have too many guidelines so it works quite well.'

HS2 'In my school certainly they kind of make you do things and then if you don't do it then you're kind of in trouble (giggle).'

Teacher informants reveal a belief that the students' current learning culture is different for both Home and International students:

T2 'I wouldn't say it was particularly for an International or a *Home* student it's just a different teaching method *different* learning method.'

T3 'It's not necessarily about age or culture but that is gonna be a big factor...I think it's just more exaggerated when we've got people coming from a lot more different backgrounds... I don't think there are any problems that you wouldn't

have if you had all students who were eighteen from London. I think you'd still have the different personality types there but maybe it's more exaggerated.'

When students experience a different learning culture it is intuitive that comparisons are made with their previous educational experiences; the majority of informants highlight the differences between experiences:

IS2 'Oh! (Exhales) it's definitely completely different. It's like two worlds.'

IS6 'In my country we got different kind of teaching techniques...For me in the first term it was almost a *shock*, because they don't really teach you what, they don't really teach me in the way I know (giggle). But they teach.'

Student informants point to differences in curriculum between home and host countries:

IS2 '...after age twelve we don't do any art at all.'

Approaches that are interpreted as running deeper than differences in subject matter:

IS6 '...the way of *thinking* is completely different and I do feel like if I wouldn't have been here for two years and a half it would be tougher.'

Whilst this teacher informant notes that curriculum differences between Western and CHC cultures presents a real challenge both for CHC fashion students studying in the UK and for their teachers; a challenge that she herself had underestimated:

T4 'So I think that's the most difficult part for the Oriental or Asian students. They've never done the research process and you know bit of manipulation of the papers and textile stuff. But because I know that, I thought I can teach them, a bit better, but it's not really. It's because their head is just stuck in that way of the teaching, it's very difficult.'

Those involved in recruitment recognise these factors:

M2 '...to have a completely level playing field would have really disadvantaged them. So they need that extra input in preparation.'

The inevitable comparisons between systems are often unfavourable to previous educational systems (Tan Yew & Farrell, 2001):

U4 'I found the teaching to be very different compared to back home, the teachers here really approachable and really helped when you needed it.'

IS1 '...here is more like *creative* and you learn how to make something like garment or you can draw, use different way...In Taiwan's education we usually like teacher told you how to do it and we just do it. Yeah. Just learn how to do like they do it before...It's quite different because in Taiwan we're always like, we need to very concentrate on what teacher say and they will write something on a blackboard and we need just copy it and try to remember what is that.'

IS3 'In Japan it's like more much more like writing and just sit down and listening teacher... in Japan they just teach us and we just take notes or something and we not really ask to teacher then.'

Although the Western system is credited with a more creative approach and culture, it is not without its criticisms. The student-centred approach creates competition for teacher attention and requires a pro-active approach:

IS6 '...it's quite difficult because it goes quite fast and they usually they spend time with you but when they are with another student it's not nice to go there and keep asking.'

U4 'Freedom is really hard.'

Additionally an approach that encourages independent learning means student informants feel the timetable is fairly empty:

IS3 'I wanted to have more class because I we don't really have a lot of class.'

IS1 'I think the class is not that much (giggle)...we can have more like fashion history...or fashion movie or something.'

Student informants reveal that especially at the start of the course they were unsure about the expectations of them:

IS1 '...term one is quite confused'

IS3 'I think *here* it's like, if I don't ask teacher... they don't really *teach* me so I need to ask every time...I don't think we all understand everything (giggle) because of English and because of different *style* of teaching.'

This feeling is shared by Home students:

IS7 'Home students as well, when we ask them they just 'We don't know, we don't understand as well'.'

HS2 'None of us like came from a fashion background and it felt like they *kind of* expected us to *know* what to do already. Like how to make a development sheet.'

The need for clarity of expectations is recognised by manager informants:

M1 'I think the kind of things that we spend a lot of time talking about which is clarity of what is expected in *assessment*, and clarity about what students are supposed to be doing when they're *learning*, is equally important for Home students as it is for International. And sometimes there's this tendency to blame *language* difficulties for students apparently not being clear about what they're doing but if you look at some of the comments of our Home students, some of them are not clear about what's expected, what assessment criteria they're being judged against.'

Teacher informants also indicate that they are mindful of the need for clarity when teaching diverse groups:

T3 'There are different language levels and also kind of you can't *assume* that everyone's had the same kind of life experience and the same references. You have to explain things a lot more clearly and be a bit more open-minded.'

And despite the students' perception of a free learning environment, teacher informants reveal that in reality classes are carefully structured:

T2 'Each two hour session the lesson plan's very tight, so they're not left to drift... they'll always have a task that they're doing.'

Yet despite a universal endorsement of the approachability of teachers the focus on individual attention may lead to situations where, in the absence of clarity of expectations, students resort to informal learning support systems that result in inefficient practices:

HS1 'I discovered recently that some of the foreign students didn't understand cos they do find it hard which you know quite rightly... and some of my *friends*, I didn't realise, I thought they were lazy, but they were actually doing their work, one guy this friend of mine, was doing his work, his work a week after mine cos he'd wait and see mine, and then he'd go and do it and then two of his friends were following him, so they were another week later. So I think they understand but I don't, I think they don't always say and they want to do the work so they want to see, so I think maybe examples are really good for them. Instead of saying 'Oh you've got to do a proposal board' and them saying 'What is a proposal board?'

4.7 The Creative Genius or Ubiquitous Creativity

Before finishing the data analysis section it is important and illuminating to note the lack of consensus among informants about the prevalence of creativity. Banaji, Burn and Buckingham's (2006) rhetorics include both 'Creative Genius' (p7) and 'Ubiquitous

Creativity' (p9). A minority of student informants feel creativity to be a ubiquitous phenomenon; one student informant, herself identified as an example of a very creative student both by a tutor and a peer, feels:

IS1 'I think everyone is (giggle) very creative. Like me.'

Another student informant believes in ubiquitous creativity, and discusses the notion that creativity manifests itself in different techniques or curriculum areas:

IS6 'I think we are creative, but in different levels. Like some people they can express really well by textiles, there are some doing drawings and they are not, in different level, do you know what I mean? They are in the same level, but they express themselves in different ways.'

What is salient about this informant's statement is that despite proclaiming creativity to be ubiquitous, on further questioning she could not identify any examples of very creative students amongst her classmates:

IS6 'In my group I don't feel like there is really one that's very, very, very.'

There is no consensus amongst teacher informants as to whether creativity is a ubiquitous or rare phenomenon; one teacher informant shows a conviction that whilst it may initially appear that only a few students have natural creative abilities, with persistence and teacher input creativity can be fostered amongst all students:

T2 'Some students who were really brilliant could just do it and it's all fine, but the ones who needed more help you had to spend more time with.'

Whilst another finds it hard being specific about how many students display creative tendencies:

T3 'It's difficult to pick one person really.'

And whilst the comments of another teacher informant underscore the notion of creative genius, and disavow the idea of creativity as a phenomenon that can be developed:

T4 'Maybe like two or three students in every group, they are very talented...for example give them the concept of organic and some people just research about the vegetables, and some people can't make it wider and wider from starting with vegetables. So I think it depends on the students. Sometimes you can never get creativity from the people (laugh).'

The fact that all manager informants speak about students' potential for creativity reveals their implicit understanding of creativity as a dynamic construct, one that can be developed and enhanced:

M1 'My definition of creativity is one in which students can be encouraged to do things that will enhance their ability to be creative, and that you can support people to be *more* creative and to be creative. It's not just something that you're born with, which is kind of obviously one model of art and design that you've either got it or you haven't...(FP course director)'s course does show how you can *build* people's creative skills, can't you? Their ability to be creative, doesn't it?'

Again there is no consensus among alumni informants on the issue of whether creativity is ubiquitous or remains the realm of the few. This alumni informant believes in the ubiquity of creativity:

A1 'I think loads of them done very creative work. (A3), for example (A3), I think (giggle) (A3) done very, like, creative drawing.'

Whilst this alumni informant appears to support the notion of creative genius by identifying creative students as being in the minority:

A2 'Yes there's definitely a couple.'

Despite informants' initial professed inability to define and describe creativity and ambiguity about its prevalence, the data generate rich insights into stakeholders' implicit views of creativity. The above data appear to support the thesis that student informants understand that geographic location of the course, the student-centred classroom learning culture, the design process practiced, the multicultural collaborations fostered all provide significant influences on their own and their peers' creative potential and outputs. Whilst creativity remains a very complex phenomenon that cannot be reduced to a formula (KEA, 2009) several themes emerge, both individual and context related, that will be further explored in the next chapter with reference to the literature.

Chapter 5 Principal Findings and Discussion

This chapter presents the principal findings of the research and presents a model of intercultural creativity developed from the main themes identified through data analysis. These themes are discussed with reference to the literature and illustrated with diagrams developed in response to the research findings and data analysis (Figures 5.1, 5.2 & 5.3).

The thesis aims to explicate the understandings of creativity as practised in a contemporary Western fashion course; the case study approach, with its emphasis on the lived experiences of creative people, has been useful to illuminate stakeholders' intrinsic ideas about creativity. I have previously referred to my research approach as quasi-grounded theory and it is pertinent to note that in common with other researchers I approached the data analysis without any pre-formed hypotheses, but with personal perspectives gained from my previous experience in the area of intercultural education. In addition Banaji, Burn and Buckingham's (2006) creativity rhetorics provide a useful model to frame the thesis research questions, however their use of a series of dichotomous statements about creativity serves to reinforce polarised understandings of creativity not supported by the research data which reveals that for these informants creativity is conceived as both the reserve of the creative genius and as achievable by all, as a continuous variable that is conceptualised as both an 'internal' cognitive function and an 'external' contextual phenomenon the outcome of both personal predisposition and social context. A significant finding is the belief in individual creative potential, conceived as the conjunction of ability, effort and specific personality traits and furthermore that an individual's creative potential is best exploited by the creative collaborations that form and operate between members of a multicultural peer group within a specific learning culture set in a particular geographic location. As regards a creative curriculum, the importance of the creative journey is stressed; informants endorse a process model with defined, consecutive stages. A further finding is that ambiguity exists with respect to intercultural aspects of creativity; whilst the multicultural nature of both the general environment and specific classrooms is emphasised and celebrated as an inherent factor of creative production, there is evidence of an essentialist interpretation of CHC creative education and the skills it fosters whereby CHC art and design education is reduced to a homogenous, static and virtually inconsequential system.

Whilst acknowledging that the different stakeholders in creative education reveal both concurrent and conflicting views of creativity (Banaji, Burn and Buckingham, 2006) the research data appear to support the notion that models of creativity at CFC combine a number of individual-related factors, such as personality characteristics, with 'external' cultural factors and as such show an understanding of creativity in line with case study and confluence models. Confluence models of creativity with their focus on both developmental and environmental factors (Collins & Amabile, 1999; Feldman, 1999; Simonton, 1999) best represent informants' understandings of creativity and facilitate

interpretation of the research data, for as in Csikszentmihalyi's (1999) systems model 'creativity does not happen inside people's heads, but in the interaction between a person's thought and a socio-cultural context. It is a systemic rather than an individual phenomenon' (Csikszentmihalyi in KEA, 2009, p24). In describing the day-to-day practise of creativity the research data evince that creativity is conceived as a positive attribute, a continuous variable affected by ability, effort and personality traits such as originality, open-mindedness and individuality but also subject to 'external' contextual influences such as course location, learning culture, the curriculum and peer group interaction in a multicultural environment. Rather than developing along a unilinear pathway creativity is understood as forming at the confluence of separate but interacting components and as the result of multi-causal and reciprocally interactive relationships (Baer & Kaufman, 2006; Collins & Amabile, 1999; Feldman, 1999; Simonton, 1999; Sternberg & Lubart, 1999).

The data analysis suggests a model of intercultural creativity as explicated in this chapter and illustrated in diagram form. Informants describe how abilities, effort and personality traits combine to determine an individual's creative potential (Figure 5.1), that is fostered or inhibited by 'external' influences on creativity (Figure 5.2): city, college, curriculum, learning culture, collaborations and cultures. These 'external' influences are further refined into supporting themes that are combined with individual creative potential in an intercultural model of creativity (Figure 5.3).

- Individual Creative Potential
- Creative Curriculum
- Creative Communities: city, college, learning culture and collaborations
- Creative Cultures

The next section starts with an overview of the definition problem regarding creative genius or ubiquitous creativity, before turning to a discussion of the themes identified above, in relation to the literature.

5.1 Creative Genius and Ubiquitous Creativity

Data analysis reveals that all stakeholders identify creativity as a positive construct, even a necessity, this finding is in accordance with the literature (Lubart, 1999; Weiner, 2000) and given the environment in which the stakeholders study and work should, perhaps, be intuitive. However despite this unequivocal endorsement of the desirability of creativity, a significant finding of the data analysis is the level of ambiguity in relation to the determining of creativity as a ubiquitous phenomenon or the sole reserve of the few: the creative genius. All informants freely describe their understandings of the necessary personality traits, individual application of effort and natural abilities that combine with contextual factors to produce creative work, and appear to share a view of creativity as a continuous variable. However the majority of stakeholders find it problematic to identify

specific examples of creative individuals. The research data show that a minority of student informants indicate a belief in ubiquitous creativity whilst the majority express the view that only a few achieve the status of 'very' creative, teacher informants struggle to identify individual creative students but refer to the existence of two or three in each group; there is no consensus amongst the alumni informants, whilst the manager and institutional informants do not address the issue.

An initial reading of the data therefore suggests that informants hold a Kantian (Banaji, Burn & Buckingham, 2006) view of creative genius, a view that excludes the majority whilst simultaneously expressing a contradictory belief in the efficacy of effort to enhance creativity that implies creativity remains achievable by all. The Kantian view of creativity as associated with natural ability is contradictory to the emphasis placed on students' potential and the efficacy of effort, an interpretation more in line with CHC notions of human perfectibility (Tang & Biggs, 1996). The contemporary fashion media is predicated on the search for novelty and the relentless competition for column inches in trade and general press has led the industry to emphasise the rarity of creative talent and adopt a eulogistic approach to designers (Craik, 1993). This practice suggests a different interpretation of the data: in a competitive recruitment situation where students are selected on their perceived creative potential and thus average levels of creativity can be assumed to be high, informants may disregard the general exhibition of creativity from their peers and only remark or report on examples of creativity they judge to be of the highest order.

5.2 Individual Creative Potential: Ability, Effort and Personality

According to the data creativity is perceived as a continuous variable i.e. that some have more of it than others depending on their level of creative potential. Creative potential relates to the individual's propensity to creativity and is conceived in the data as the combination of ability, effort and particular personality traits; thus creativity is defined as an 'internal' function that combines the individual's ability in domain specific skills, their motivation to work hard and their personality, a finding supported in the literature (Nickerson, 1999) and illustrated in Figure 5.1. Whilst the data do not reveal a consensus about the importance of prior domain specific skills there is agreement that such skills can and should be developed, informants share a universal belief in the efficacy of effort and whilst there is some disagreement about which personality traits are fundamental for creativity, (students and teachers holding contrasting views about the necessity for originality), all informants ascribe creativity to particular characteristics.

In terms of the relationship between ability and creativity student informants value both cognitive research and communication skills and domain specific practical skills such as drawing and the manufacturing skills of sewing and knitting. Institutional informants also endorse the acquisition of domain specific skills. Teacher informants show no consensus

as to the significance of ability in relation to creativity; one informant is resolute that creativity is solely dependent on individual ability, others regard skills in drawing, observing and the choices students make about how they approach their work as significant although whilst appearing to endorse the desirability of domain specific skills and aesthetic judgements, teachers introduce the notion, supported by the data from alumni informants, that pre-existing abilities may not always be positively related with creative outcomes and make a case against the highly skilled student who may find themselves trapped into repeating their specialty and not develop beyond their current skill set and level of creativity. This concept of repeated custom inhibiting creativity echoes the literature on creativity that proposes variety in approaches to work in order to avoid the stifling effects of habit (de Bono & Koestler in Weisberg, 1999) and may go some way to explaining the teachers' lack of regard for CHC students' advanced technical skills (Sovic, 2008a) which they view as the unimaginative result of rote learning systems and interpret as standing in the way of embracing the UK art and design education system methodologies (Radclyffe-Thomas, 2007).

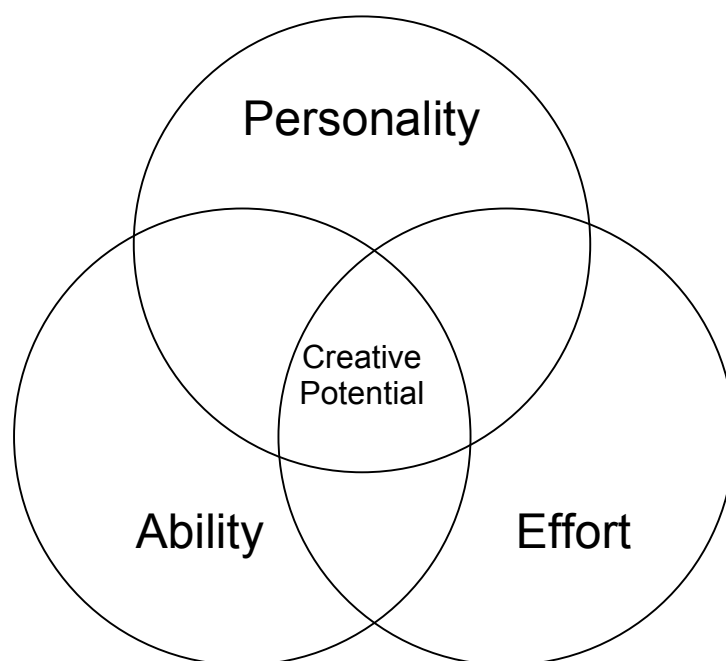


Figure 5.1 Individual Creative Potential

The research data support a universal belief in the efficacy of effort; informants show their understanding of creativity as developable by disavowing the need for applicants to possess fully formed skills but rather demonstrate their potential for creativity, a viewpoint supported by creativity literature that investigates techniques to enhance creative abilities (Nickerson, 1999). Indicating a belief that creative work is both complex and demanding informants describe the relationship between effort and motivation as an important one; Feist (1999) argues that creative individuals must be driven and ambitious. Student informants state that creative classmates show determination to succeed at what is ultimately very hard work. Furthermore informants repeatedly express their opinion that internal motivation, working for personal satisfaction, is facilitative whilst external motivators such as parental expectations, are not. This belief in the capacity for motivation to encourage or inhibit creativity corresponds to the literature on motivation that associates internal motivation, energised focus or flow with creative outcomes (Collins & Amabile, 1999; Csikszentmihalyi, 1999). Whilst informants disavow the facilitative effects of external motivators in line with Amabile's initial work on external motivators, when endorsing the power of creative collaborations several informants note that in their opinion the expectation of peer critique is often judged to improve students' work.

Of note is the fact that the emphasis on effort reported in the data is in accord with CHC views of achievement attribution. CHC philosophy posits human perfectibility, emphasises the value and significance of effort in learning, accepts differences in innate ability exist, and so acknowledges the role of effort in developing one's potential (Fielding & Chung, 1998; Kim, 2005; Tang & Biggs, 1996) and that those less able are required to put in more effort (Lee 1996, Salili 1996, Suzuki, 2000).

The Creative Personality

Social interactionists state that '...who and what people perceive themselves to be matters as much as what they can do' (Nias, 1989, p162) however the research data seem to support the idea that who and what people are is in fact *more* important than what they can do. It is clear from the data that all informants conceive of creativity as an 'internal', personality-related function and discuss creativity in terms of the personality traits they associate with creative people, informants view creativity as inextricably intertwined with conceptions of the self; creative work is characterised as individualised, and personal motivation is valued over extrinsic motivators. A significant finding is that the portfolio is conceived as the embodiment of the self and to be judged creative, the work is required to reveal the inner self or be judged and rejected as merely the display of technical skills; a belief supported by stakeholders whether involved in the making, editing or judging of work.

The finding that the self is central to informants' definitions of creativity reflects the prevailing Western model of creativity that focuses on self expression as the ultimate in creative production (Weiner, 2000); thus the majority of creativity research focuses on personality characteristics and uses these attributes to differentiate between creative and non-creative individuals. The literature points to characteristics including: an appreciation of one's creativity, intelligence and cognitive flexibility, originality, independence, rule breaking, risk taking, experimentation, ideational fluency, energy, curiosity, humour, fascination with complexity and novelty, artistic sense, open mindedness, need for privacy and heightened perception, openness to new experiences, less conventional and less conscientious, more self-confident, self-accepting, driven, ambitious, dominant, hostile, and impulsive, (Csikszentmihalyi, 1999; Feist, 1999; Kim, 2005; Mackinnon, 1962 in Feldman, 1999; Davis in Plucker & Renzulli, 1999; Gardner, 1989a). Whilst references are made to other attributes, the research data highlights three personality traits in particular as integral to the creative personality, and whilst there is general agreement that the characteristics of open-mindedness and individuality are facilitative for creativity, informants hold dichotomous views with regard to the role of originality in creative production. Furthermore the research data, in common with the literature, is ambiguous with regard to how these traits function i.e. the correlation between possessing these personality traits and the production of creative work (Feist, 1999) for whilst suggesting that these traits may be necessary for creative work it is certainly not clear in either the research data or the literature as to whether they are sufficient (Gruber & Wallace, 1999).

The next section describes the findings with regard to the personality traits of originality, open-mindedness and individuality.

Originality

Creativity models in both Eastern and Western literature view originality as a core characteristic (Niu & Sternberg, 1995), Western art and design endorses a creative process with an orientation towards novel positions (Lubart, 1999) and the fashion system is predicated on change (Craik, 1993; Davis, 1992, Rhodes, 2005). Ben Scholten, Head of Design at Zandra Rhodes supports this ex nihilo model of creativity delivered through divine or other inspiration when he says 'Our design vision is not mainstream. It is spontaneous, unexpected and sometimes controversial' (Rhodes, 2005, p19). Psychometric models view ideational fluency as a key component and thus it is the focus of most psychometric research (Plucker & Renzulli, 1999). In concurrence with the literature the personality trait of creative people most frequently mentioned by student informants is originality, alumni informants endorse originality and the majority of institutional informants allude to originality as a desired characteristic of creative students, whilst manager informants express diverse opinions about the link between originality and creativity. Western models of creativity consider the creator a blank slate (Rudowicz, 2004), an empty vessel waiting to receive inspiration from the muse (Sternberg & Lubart,

1999) and those informants who cite originality as a key feature of creative work concur with these views. Students' understanding of originality comprises ideational fluency, experimentation and reconceptions; manager informants endorse originality in process and product; alumni informants identify creative classmates as those who bend the rules, institutional informants highlight how originality, experimentation and idea generation are intended outcomes. Thus the majority of informants endorse a Kantian notion of genius that characterises originality and is opposed to imitation (Banaji, Burn & Buckingham, 2006) and rejects replication as antithetical to creative production.

In opposition to the majority view however a significant finding from the data analysis is that teacher informants do not endorse originality as a feature of creativity, aligning themselves instead with the current fashion industry practice of looking to past and current designers' work for inspiration. These dichotomous attitudes towards originality may be due to teachers' greater industry experience and knowledge of how the contemporary fashion system operates and concurs with the sentiment behind Coco Chanel's widely quoted remark that 'Only those with no memory insist on their own originality' (Wilkinson, 1991, p37) and also with CHC models of creativity that are evolutionary rather than revolutionary (Gardner, 1989a; Rudowicz, 2004). The literature reveals a debate on how novelty should be interpreted with respect to creative works: whether in order to be valued and rated creative ideas need to be entirely original or whether it is the novelty to the creator of the ideas that is important (Banaji, Burn & Buckingham, 2006). In an industry which institutionalises change (Davis, 1992) teacher informants' emphasis on the development of ideas regardless of the originality of the source is in line with Terry Jones's view that it is not where ideas come from but how fashion designers respond to them that is the key to creativity 'The designer's skill is to exploit every idea and retain their individuality' (Jones, 2009, p10) a method revealed when McDowell (1997) describes how John Galiano works 'The process is largely subconscious. Things half-glanced or barely conceived slip into the designer's creative cubby-holes and may remain there, untapped for weeks or even months, until released by the right stimulus. Then, slowly, they begin to find their place, influencing other ideas until a dress... is animated by their interaction' (p119).

Open-mindedness

The majority of informants believe that an open-minded attitude should be fostered to allow for the most creative outcomes. This open-mindedness is facilitative in several areas. Open-mindedness suggests an acceptance of change, and informants advise that the experience of living and studying in a different context will affect students in positive ways if they are receptive to these experiences. Informants suggest new students adopt an open-minded attitude towards the learning culture they are entering; informants believe open-mindedness increases flexibility, a necessary quality in an industry whose basic premise is change (Craik, 1993). Open-mindedness is conceived as translating into

an experimental approach to design work, a tolerance of the mistakes inevitable as part of the creative process and which, for these informants, distinguish creative work from the mere application of technical skills, and the awareness of how unintended results can be exploited for creative ideas.

It is intuitive that students should be open-minded in order to adapt to living and studying in a new context and culture; an objective of creative education is fostering 'flexibility, openness for the new, the ability to adapt or to see new ways of doing things and the courage to face the unexpected' (Cropley, 2001 In KEA, 2009, p7). So the finding that informants support open-mindedness is not surprising if we assume teachers and managers want students to adopt their pedagogies and students accept this. However whilst endorsing open-mindedness and appreciating multiculturalism in the classroom and as a source for design inspiration, of significance is the finding that the majority of informants do not appear to extend this open-mindedness towards alternative (non-Western) approaches to art and design work. There is evidence of the type of 'complex and... disturbing' (Chow, 1991, p4) ethnocentrism rooted in un-self-reflexive attitudes that simultaneously admires the other whilst excluding the non-Western from the contemporary. The majority of informants make unfavourable comparisons between learning cultures (Gudykunst, 1998; Tan Yew & Farrell, 2001) and in highlighting the differences between systems teacher, alumni, and manager informants present a deficit model (Biggs, 1996) of CHC art and design education that undervalues CHC students' skills (Radclyffe-Thomas, 2007; Sovic, 2008a) and that appears to be based on oversimplified ideas of CHC learning cultures (Kirby, Wood & Ma, 1996).

Individuality

In the literature individuation is associated with creative pursuits and actions (Niu & Sternberg, 2002; Triandis et al 1993) and the research reveals all informants endorse the role of individuality and independence in creative production. The majority of student informants describe the importance of individuality in the creative process, and associate traits of originality, experimentalism and rule breaking with individuality. Whilst student informants differentiate themselves from those they identify as very creative, they endorse the individuation and self-expression of their own work whilst alumni informants believe each creator presents their personal creative vision as a result of the sifting of their worldview; teacher informants stress how the transmission of students' individuality into their work is a signifier of its creativity and describe a creativity-nurturing learning culture. One way informants believe individuality is manifested is in the confidence to break away from the norm (Sternberg & Lubart, 1995) because for creative individuals motivation is to please themselves not a societally established norm. For institutional informants the stress on individuality comes from the students' perspective, from the curriculum and also from staff involved in recruitment; the portfolio is defined in terms of its individuation mistakes are not discouraged due to the preference for individualised work a finding

concurrent with Western models of creativity; 'Taking risks without fearing failure is the cornerstone of creative endeavour' (KEA, 2009, p97). As expressed by Jonathan Ive chief designer at Apple 'one of the hallmarks of the team I think is this sense of looking to be wrong. It is the inquisitiveness, the sense of exploration. It is about being excited to be wrong. Then you have discovered something new' (Business Week, 25 September 2008 in KEA, 2009, p76).

Bourdieu (1989) argues that educational institutions tend to reproduce their faculty by valuing certain qualities above others and manager informants criticise CUA student recruitment as anti-individual in its endorsement of the replication of the existing student cohort and the implicit belief in an ideal creative student. The majority of the cross-cultural literature on creativity supports the view that contrasting conceptions of the self inculcated in the West and in CHC cultures result in differing dispositions to creativity (Ng, 2001; Niu & Sternberg, 2002) and informants reveal a belief in differing culturally specific proclivities to creativity that relate to the ability to produce individual work. Informants highlight the differences between work prepared by Home and International students for portfolio presentation and how International students' representations may fall short when viewed with a Western gaze and judged against UK measures of creativity, although other informants stress the proclivity of students to replace their home culture by adopting the UK model of creative production, a trend reported in the literature (Eberhard, King cited in Lee, 1996).

The intercultural aspect of individuality is particularly relevant with respect to this multicultural student cohort as the traditional understanding of individualism-collectivism as expressed by Hofstede (Fennes & Hapgood, 1997) and Gardner (1989a, 1989b) has led to a generally accepted conclusion that if creativity and conformity are antithetical (Ng, 2001), CHCs that promote collectivism over individualism are less likely to encourage creativity (Ng, 2001; Rudowicz, 2004). Western cultures are understood to foster creativity by valuing independence, self reliance, exploration, and supporting the creator as lone hero as opposed to the CHC emphasis on social obligation, the maintenance of the status quo, the rejection of individuality as selfish and the moral responsibilities of the artist (Bo Yang, 1991; Chan & Chan, 1999 in Choe, 2006; Ho, 1996 in Niu, 2006; Lim & Plucker, 2001; Niu & Sternberg, 2002; Rudowicz & Hui 1997 in Niu & Sternberg, 2002; Yue, 2003). Whilst the data analysis shows non-CHC informants hold culturally essentialist views of CHC art and design education, there is evidence of an understanding that CHC students accept and adapt to the Western creative collaborative community and adopt the creative processes practised therein. This finding is in line with recent creativity research that reveals that for new generations of CHC, attitudes toward collectivism, individuality and creativity are changing (Arimoto, 2007; Kwan, 2001 in Choe, 2006; Lau & Yeung, 1996; Matsumoto, 1999; Takano, 1999) and reminds one to be mindful of interpretations of cultures that are ostensibly individualist or collective. Writing about his experiences as an English teacher in rural China in the early 1990s Justin Hill (1997)

observes that whilst Chinese and Western societies are at opposite ends of the scale of social organisation, with Westerners happy to talk about feelings and the Chinese about facts comparing the Western conversation opener 'How are you feeling today?' with the Chinese 'How much money do you earn?' Still 'In China, everyone professes to be the same and have the same opinions... this is coupled with a complete dislike of acting together on a large scale' (p186).

Figure 5.2 illustrates the research categories formed through data analysis that represent the 'external' contextual influences on creativity: curriculum, city, college, collaborations, learning culture and cultures.

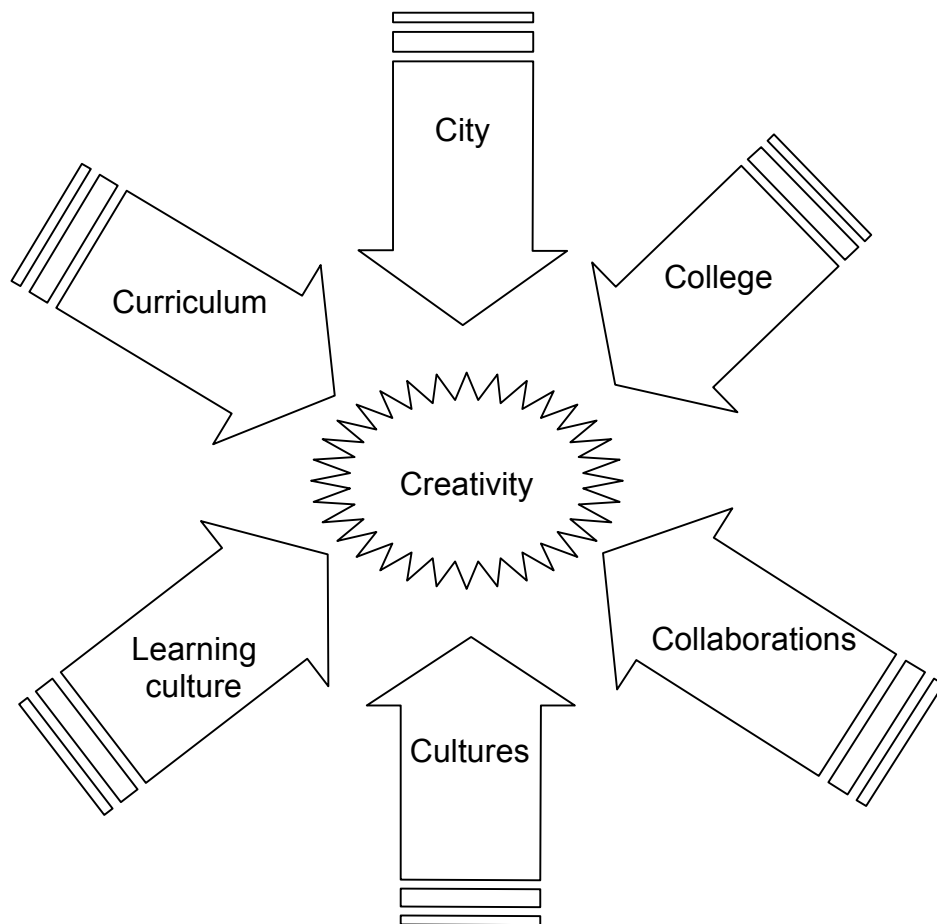


Figure 5.2 'External' Contextual Influences on Creativity

The following sections present the 'external' contextual influences refined into themes: the Creative Curriculum theme describes a creative journey that is encouraged through the practice of research, experimentation and creation. The Creative Communities theme encompasses the notion of creativity formed in geographic locations (city), within particular educational institutions (college), that foster collaborations and adopt particular student-centred teaching and learning approaches (learning culture). The Creative Cultures theme encompasses the notion of the multicultural nature of creativity.

5.3 Curriculum: The Creative Journey

Case study creativity models analyse the day-to-day practice of creativity (Gruber & Wallace, 1999) and a significant finding apparent from informants' accounts is a belief that the process of design work is fundamental and thus the creative process is central to the curriculum; multiple accounts recount a systematic approach to fashion design that starts with research, develops through a series of experiments and ends with the presentation of final designs. Informants describe a sequential, heuristic, experimental approach that starts with the gathering of diverse research inspiration that the creative individual filters in order to produce fashion or textile designs. This design process is described by one informant as a creative journey, a metaphor that suits the exploratory nature of creativity as manifested in the day-to-day activities outlined in the research data. Informants believe the UK has a distinctive art and design pedagogy, one that encourages experiential learning through exploration of research sources, improvisation, followed by experimentation, divergent thinking and synthesis that is documented in sketchbooks to be refined into design ideas; they describe the primacy of research in the design process as taught at CFC and how the design process is practised and reinforced throughout the course with the ultimate aim that students internalise the creative process. Teacher informants, mindful of the fact that this approach to design work is not universal, understand their role as educators requires them to act as a conduit introducing students to the particular processes in operation in UK art and design education and industry. In recognition of the fact that the UK creative education system is likely to be unfamiliar to students joining CUA manager informants endorse the FP course mission of explicitly teaching students about the UK system. All informants endorse the process system that is repeated until it becomes second nature.

Society's beliefs about creativity are channelled through their education systems (Becker, 1982; Lubart, 1999; Niu, 2006) and to negotiate entry to a field necessitates the acquisition of particular cultural capital that is the preserve of specific educational institutions (Bourdieu, 1989; Byram, 1997) that operate with implicit rules and customs (Burnes, 2004; Radclyffe-Thomas, 2007). In order to be successful students must understand the values, language and choices made within the education system and broader societal context, or domain, in which they operate (Becker, 1982; Csikszentmihalyi, 1999; Gardner, 1989a); the Western education system reinforces the

dominance of the creative transformative process and despite the prominence given to individuality and originality as requisite components of creativity, art and design education literature reveals that rather than responding to impromptu flashes of insight, students follow a linear creative process (Dillon & Howe; 2003; Lubart, 1999). This emphasis on creative process impacts the evaluation and assessment of creativity (Sovic, 2008a); behaviours that deviate from the dominant model are rejected as inferior (Gudykunst, 1998) thus technical skills are undervalued (Sovic, 2008a) and CHC students with no experience of the research and development process and whose design work focuses on the creative product are disadvantaged.

The creative process as revealed by the research analysis is in keeping with the practice of contemporary Western art and design systems that endorse an *ex nihilo* process (Rudowicz, 2004). Fashion designers constantly seek inspiration from a variety of sources (Craik, 1993) due to the necessity of producing new, and sometimes multiple, collections each season (Wilcox & Mendes, 1991). Thus it is intuitive that designers should follow a system such as the creative process described here in order to facilitate research and design. Vivienne Westwood describes a proactive, research-based approach that endorses the creative process described by informants 'fashion design is almost like mathematics. You have to have a vocabulary of ideas, which you have to add to and subtract from in order to come up with an equation that is right for the times' (Wilcox, 2004, p21). John Galliano describes his approach to fashion design thus 'I immerse myself in research. I travel geographically, historically. I create a muse. She can be fiction. She can be fact...I like to work with a narrative. The narrative then evolves. From there, sketching starts. And then I go straight on the body. We try to create volumes and shapes and try to define the lines...' (Foley, 2010).

5.4 Creative Communities

A significant finding from the data is the endorsement of creativity as both an individualised and a collaborative process. Despite the strength of belief in individuality as a fundamental personality trait of creative people, the research data shows a belief in creative communities; that creativity is a complex, intercultural, collaborative phenomenon that takes place under particular conditions in collaboration with others; informants understand the context as an essential contributing factor in both the geographic location of the course and the particular learning culture under which the college operates. Student and alumni informants identify such 'external' contextual factors as the location, the curriculum, the multicultural student cohort and the learning culture as both significant motivators in choosing to study at CFC, and a continuing influence on the day-to-day practice of creativity. Manager informants relish the fact they can reproduce the CFC learning culture in other settings and introduce it as a key constituent of their international recruitment strategies and activities, whilst the data from institutional informants supports student and alumni views and markets the CUA experience as a chance to experience

and profit creatively from involvement in a creative constellation. The literature reports a large body of evidence that creativity does not exist in a vacuum (Sternberg & Lubart, 1995) and in support of Becker's (1982) notion of *art worlds* that asserts art production is a collective process that operates within a creative community of people who ascribe to shared beliefs about what constitutes art (Banaji, Burn & Buckingham, 2006; Csikszentmihalyi, 1999; Gardner 1989a, 1989b). So despite the majority of creativity research considering creativity as an individual level phenomenon, social theorists designate the self as social (Erikson in Nias, 1989) and case study researchers propose that creativity is socially constructed (Niu & Sternberg, 2002) through enculturation (Gudykunst, 1998) and that the creative individual moderates their behaviour to fit the specific domain in which they operate (Csikszentmihalyi, 1999; Craft, 1997; Gardner, 1989a, 1989b).

A significant finding is that for a majority of informants course location is the focus of the creative community. However this result requires qualification; it is noteworthy that whilst all the CHC students and alumni ascribe course location as a key factor and additionally institutional informants emphasise its significance, non-CHC students do not allude to course location and though teacher informants recognise its significance for students they do not consider it a factor themselves. For those informants who endorse the notion of the creative city, the UK in general and London in particular is acknowledged as a global centre of creativity with an international reputation for teaching fashion and design. The notion that particular geographic areas enhance creativity (Florida in Villalba, 2008; Csikszentmihalyi in Gardner 1989a) has been recognised by the EC; Europe's cosmopolitanism has been identified as 'an extraordinary resource of creativity' (KEA 2009, p10) the wealth of cultural references and resources available for art and design is widely acknowledged. Informants cite the extraordinary amount of stimuli for creative work from the cultural institutions such as museums and galleries to the influence on creative thinking daily interactions with the cosmopolitan multicultural city foster. Student informants' cite their personal preference for London fashion as recognition of the city's place at the centre of creativity.

Harding (2007) writes that 'London has become an idea' and it is an idea that attracts International students. Informants emphasise the multicultural nature of London as a key aspect in regard to how the city fosters creativity; cities at the confluence of diverse cultures benefit from the mix of influences they encompass (Csikszentmihalyi, 1999). When describing the creative personality informants endorse traits of originality, individuality and experimentation and London's tolerance to diversity thus supports creativity; fashion designer John Galiano states 'London is where new ideas are born...it is such a cosmopolitan city where anything goes...London is the fashion capital of rebels, rulebreakers and true romantics' (Hooper, 2009, p296).

International students and alumni have actively chosen to study in another's culture and there is evidence that the decision to relocate and expose themselves to a culture distinct from their own, has fostered intercultural understanding (Allport, 1954; Byram & Fleming, 1998) whilst Home students, teachers and managers recognise the advantages of a multicultural mix but have not identified the geographic location as significant.

Organisations are microcosms of society and their expectations of classroom structure and behaviour reflect the dominant culture, so it is intuitive that an educational institution based in London should embrace and reflect the city's creativity. Whilst student informants are ambiguous about their prior expectations they acknowledge the reputation of the College as significant in their decision to study there and identify the College as a model of good teaching practice; its learning culture and the roles teachers and students adopt in relation to themselves and each other are credited with fostering creativity. This identifying of a creative organisation (Banaji, Burn & Buckingham, 2006) reflects a belief that 'Culture as a whole cannot be manipulated, turned on or off, ... culture should be regarded as something an organisation 'is', not something it 'has' (Beijaard et al, 2000). Prospective members of a field require specific cultural capital (Byram, 1997) and informants demonstrate an understanding that the College provides the means to acquire this knowledge in relation to the field of fashion design. The reputation as a creative organisation is exploited in marketing materials and utilised by the manager informants in recruitment activities.

Teachers play an important role both in determining the content of and delivering what they consider to be a creative education; as Bourdieu's (1989) *nobles* their ownership of symbolic capital allows them to impose their values through explicit and implicit rules and customs (Gudykunst, 1998); yet social theorists argue that each teacher's beliefs and practises are grounded in reactions to the context in which they operate (Butt, Raymond, McCue & Yamagashi, 1992) so should the relationship between teacher and student body be considered a reciprocal one? Despite their non-authoritarian stance the teachers are still the gatekeepers of the fashion design field and given the significance of their role, it is surprising to find that the data show only one of the teacher informants expresses a positive endorsement of the college and its ethos as fundamental in their decision about where to teach, whilst the others reveal ambiguity both towards teaching as a career choice and about where they choose to teach. The literature evinces a model of teacher identity as socially constructed and continuously evolving (Beijaard et al, 2000; Busher, 2005; Cooper & Olson, 1996; Dworet, 1996; Franzak, 2002); studying novice teachers in Ontario, Reynolds (1996) reported their desire to blend into 'workplace landscapes' (p74) and to be enculturated through 'imitations, recitation and assimilation' (p75). The research data appear to support the thesis that the social context impacts teachers; teacher informants describe the same student-centred, experiential model of classroom organisation and design process approach to teaching fashion design. Teacher informants highlight the diversity of the student cohort as impacting on class and

curriculum organisation viewing themselves as a conduit for transmission of UK art and design pedagogies; teachers balance treating each student as an individual with an approach that fosters collaborative work and disregard prior experience in an attempt to ensure everyone is introduced to the same model of negotiated creative production. This collaborative approach is highlighted as representative of the CUA learning culture and utilised in recruitment practices and marketing materials.

Contemporary fashion designers endorse a collaborative approach to their work (Jones, 2009) and the Western model of good teaching practise in art and design prescribes a facilitative role for teachers in a student centred non authoritarian environment where workshops, group work and peer crits are used to foster deep learning and flow experiences, to share best practice and encourage positive criticism (Dineen & Collins, 2005). Social theory and motivation literature sanctions the positive interactions made possible by a collaborative approach to learning cultures (Collins & Amabile, 1999; Craft, 1997; Schmidt, 2000) and despite the negative impact of anticipated evaluation on creativity as highlighted in the literature (Collins & Amabile, 1999) informants endorse the facilitative effects of the review that occurs in the group crit. Whilst the notion of group work may be alien to a large proportion of the student cohort (Sovic, 2008a), the majority of informants endorse the collaborative model of creativity, most comparisons to previous educational experiences favouring the current approach.

Informants describe a student-centred classroom environment that encourages students to take ownership of their work, to experiment and personalise this work and with teachers acting as facilitators guiding students through a creative process. Teacher informants recognise the teacher-student relationship as dynamic indicating that as the students develop the relationship changes. An aspect of the learning culture that features frequently in the research data and that informants positively endorse is the practice of group work; informants endorse the benefits both of working together on creative projects and of judging the outcomes of these in group crits when teacher and students are brought together to evaluate work. Informants focus on the facilitative aspects of group work identifying these as increased idea generation and exposure to diverse working methods and inspirations, and fostering higher quality self-evaluation. Teacher informants report that students work harder in the expectation of peer criticism and student, alumni and institutional informants report that they value the experiences and opinions of their peers frequently placing these above those of their teachers. Informants endorse a student-centred learning culture that encourages collaboration and experimentation, stressing the benefits for Home and International students of studying and collaborating in a multicultural classroom.

5.5 It's Like Two Worlds: Intercultural Aspects of Creativity

One aspect of the course that all informants mention is the multicultural nature of creativity practised; a multicultural student cohort nested in a multicultural city. Although intercultural aspects are referenced elsewhere in the findings they are significant enough to merit focus in this section. Informants reveal a central contradiction towards multicultural diversity; on the one hand there is overwhelmingly positive endorsement of the exposure to other cultures and how the inspiration that living and studying in such an environment is facilitative for creative work, but equally there is evidence of cultural essentialism where non-Western cultures are exoticised used to cherry pick design inspirations (Craik, 1993) rather than endorsed or explored for their own contemporary aesthetics.

Whilst minor criticisms are raised in regard to English language proficiency and classroom culture, the majority of evidence is of the positive impact on creativity diverse classrooms allow. Informants endorse both planned and informal creative collaborations achieved through intercultural exchange. Certainly informants champion the uncommon heterogeneity of the student cohort as facilitative of diverse teaching and learning experiences the intercultural exchanges that are made possible providing rich inspiration for design work. There is ambiguity about how students' design work is affected by studying in a host culture different to their home culture; some student informants believe that by coming to study in the UK International students will abandon their home cultures' aesthetic and instead adopt a Western aesthetic, (a notion supported by one teacher informant), whilst other informants confirm that their home culture's aesthetic is referenced in their design work either consciously or subconsciously and several student informants consider the work they have produced consciously referencing their home culture to be amongst their strongest. A significant finding is that whilst the notion of culture is recognised, it is also exoticised; none of the Home students recognise that their work may be influenced by British culture but informants have multiple examples of how non-UK students' work exhibits cultural influences. Without knowledge of contemporary non-Western design there is a danger of cultural essentialism; encouraging the representation of students' home cultures by a few stereotypical components. Chinese fashion designer Wang Yi Yang asks 'How can one piece of design work cover the cultural history of a nation? ...because we showed too many *Qi pao*, dragons, the Cultural Revolution and the image of red lanterns...it misled Westerners into thinking that these were all about 'Chinese' (Tsui, 2009, p208). And whilst informants fail to define a Western design aesthetic they frequently allude to how the synthesis of home and host cultures manifests in their fashion design. Although none of the Home students regard UK culture as an influence on their design work Vivienne Westwood speaking in 1987 reveals how fashion designers inevitably use indigenous culture as a source of inspiration 'I'm not really trying to be English- you can't avoid it, it's what you've absorbed.' (Wilcox, 2004, p21) and John Galliano says 'I am still very much 'Made in Great Britain' and always will

be... Being British is being an adventurer, a romantic, an eccentric. Britain is a small island of great ideas- and being British with all its idiosyncrasies is very important to me' (Hooper, 2009).

A significant finding is that International students and their design aesthetics appear to be excluded from the contemporary; whilst manager informants endorse an understanding of dynamic cultural identities (Kim, 1998) reporting that the International student profile is increasingly cosmopolitan and there is evidence that CHC design education increasingly focuses on developing creativity (Choe, 2006; KEA, 2009; Niu, 2006) it is evident in the research data that the majority of informants hold a static, deficit model of non-Western art and design education and students. Informants understand creative abilities to be culturally dependent due to differing art and design education systems, an emphasis on pedagogical differences and failure to challenge cultural stereotypes (Biggs, 1996; Gudykunst, 1998; Kirby, Wood & Ma Watkins, 1996; Volet & Renshaw, 1996) means informants validate the Western approach whilst negating the CHC approach. Creativity reflects decisions about and attitudes toward life as much as abilities (Sternberg, 2006a) thus evaluation and judgement is different in different places (Weiner, 2000) and the literature shows that attempts to address the intercultural aspects of creativity often adopt Western measures and focus on dichotomous understandings of the self in Western and non-Western (particularly CHC) cultures. The research data reveals that the existence of multicultural groups is not sufficient to ensure cross-cultural dialogue, and despite some acknowledgement of CHC students' superior technical skills and the lack thereof in Home students, ultimately other models of working are negated (Tan Yew & Farrell, 2001) and informants endorse conversion to a UK model of creativity. Despite an emphasis on individuality the focus on creative process above all else is reminiscent of the models of accepted aesthetics evidenced in the literature on CHC art and design (Fung & Choi, 2001; Gardner, 1989a, 1989b), so while the Western model is commended for lighting the fire of student learning (Wu, 2002), there is an argument that in practice it offers only one model of creative practice and with a heavy handed approach to cross-cultural understandings of creativity it could merely be a different way to fill the pot.

In conclusion, the research data evinces a confluence model of intercultural creativity supported by separate but interacting factors, both 'internal' and 'external' to the individual (Figure 5.3). As outlined above individual creative potential is fostered by a creative curriculum (one that utilises a process approach), delivered in an interculturally aware creative community. The uncovering of informants' implicit views on creativity supports the existence of such a model whereby 'creativity comes from different combinations of ability and personal environment in other words the pre-disposition and a social context' (KEA, 2009, p169) yet I also concur with the finding reported in the literature that 'measuring creativity remains a difficult proposition' (KEA, 2009, p181).

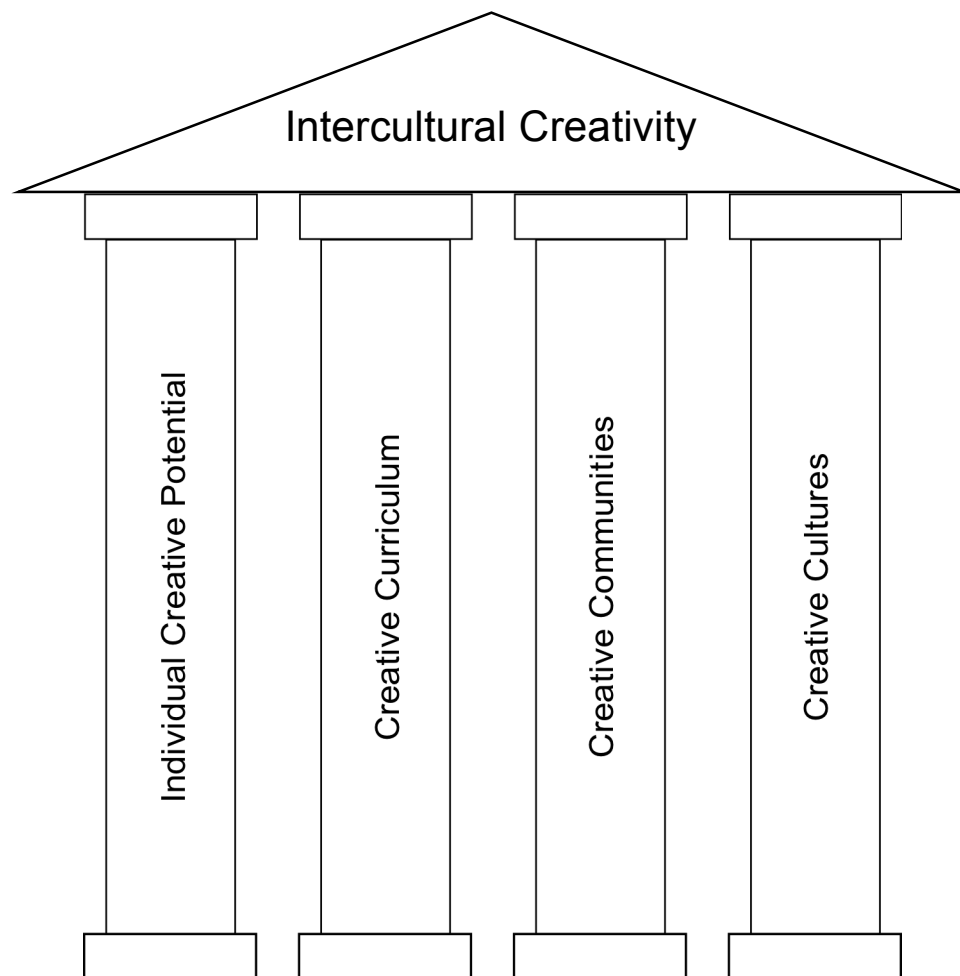


Figure 5.3 A model of Intercultural Creativity

The next chapter presents a general review of the research, examines how the aims of the research were addressed, the research process before discussing the implications for theory, research and pedagogical practice.

Chapter 6 Conclusion and Recommendations

This chapter presents a general review of the thesis and examines how the research aims were addressed before presenting some implications of the main findings for theory, research and teaching practice.

6.1 A Review of the Thesis

Before reviewing the research findings it is apposite to review the aims of the thesis, namely an examination of the effective constructs of creativity operating in a UK FE/HE art and design college with particular focus on intercultural aspects of creativity and to investigate how this course's sub-culture manifests itself in teaching and learning practices. A key aim was to uncover different stakeholders' implicit concepts of creativity in order to establish answers to the following research questions:

1. What models of creativity are operating within a UK FE/HE art and design college with a large proportion of CHC students?
2. How much commonality or divergence is there between different stakeholders' views of creativity?
3. How do these constructs impact on the teaching and learning within the college, with reference to the Fashion Prep course?

Chapter one introduced the context of the thesis research, how the internationalisation of UK higher education provides both opportunities for intercultural communication yet also the risk of cultural essentialism. How art and design education can foster intercultural communities yet often mismatches and conflict arise with regard to expectations of cultural norms, creative education and practice. Both the lack of research into intercultural creativity and the criterion problem with regard to definitions of creativity are highlighted.

The first part of chapter two reviewed the literature on creativity and explored psychometric, experimental, case study and confluence models. The majority of creativity research is in the psychometric tradition and has focused on identifying personality traits of creative individuals. Experimental research gives prominence to the role of motivation in creativity, whilst the case study approach focuses on the significance of context and the importance of investigating what creative people actually do. The confluence approaches combine both individual and contextual factors in order to remedy what are identified as the shortcomings of other models; this approach proved to be the most facilitative for analysis of research data in this study.

The second part of the literature review addressed the intercultural aspects of creativity and highlights the lack of creativity research in non-Western cultures and how a focus on the individual combined with unquestioning acceptance of concepts such as Hofstede's dimensions of culture has resulted in a stereotyped view of Western cultures as individualised, experimental and thus creative with CHC cultures cast as the deficit model: collectivised, accepting of the status quo and thus uncreative. Operating with such assumptions the CHC classroom is categorised as teacher-centred, hierarchical and emphasising the reproduction of culturally accepted aesthetics, whereas the Western classroom is presented as student-centred, experimental, a fount of original production. This chapter also reviewed research that emphasises that whilst educational systems are undoubtedly cultural products, these cultures are dynamic and require sensitivity in order to avoid cultural essentialism. The literature review concluded by highlighting the lack of cross-cultural research and the fact that most cross-cultural creativity research adopts a dichotomous approach seeking to prove one or other culture superior.

Chapter three described the methodology, research design and process. The first part of the chapter covers research design and how a quasi-grounded theory approach was adopted for this case study; the research instruments, sampling strategy, ethical considerations, trustworthiness and limitations of the research study are described. The second part of the chapter recounted the research process detailing access to the research site, describing the research setting and informants, the processes of data collection and analysis.

Chapter four reported on the data analysis and reveals much commonality between stakeholders with regards to their beliefs about creativity. Despite some ambiguity about the prevalence of creativity and protestations of the impossibility of defining it, informants reveal a model of creativity as a positive continuous variable and describe how the individual affects their level of creativity through the fusion of ability, effort and personality traits. Whilst there are differing opinions about the attribution of creativity to originality, both individuality and open-mindedness are endorsed. Informants also stress the significance of context when they highlight the role of location, learning culture, curriculum and intercultural collaborations. A belief in the centrality of the individual to creativity is manifested in a student-centred learning culture. Support for a process-based approach to creativity is revealed in a curriculum that endorses a systematic, sequential approach. The benefits of collaboration are evidenced through emphasis on informal and formal collaborative practices such as group work and peer critiques. Despite some indication of negation of CHC contributions to creativity, the positive role of the multicultural environment is endorsed in the focus on intercultural communication with regards to exposure to other cultures.

Chapter five described a confluence model of intercultural creativity developed from the main themes. Individual related factors of ability, effort and personality traits combine to

form individual creative potential best fostered by a creative curriculum that endorses a process approach to creative production. A creative community comprising locale and learning culture further supports creativity, as does a multicultural environment. Creativity is conceptualised as occurring at the confluence of individual skills, motivations and personality traits, a creative environment characterised as student-centred and interculturally collaborative and a process model of production.

The study primarily sought to make explicit stakeholders' implicit views of creativity; with respect to the first research question, the study reveals a confluence model of creativity that demonstrates stakeholders' belief that contemporary creativity cannot be separated from cultural context. Creativity is both an individual and cultural phenomenon; creative potential (individual skills, motivations and personality traits) is fostered by an intercultural, collaborative learning environment, in addition the cultural environment in which learning takes place is understood to strongly influence creativity. Whilst minor differences in emphasis are revealed, stakeholders highlight important factors at the individual level: domain specific abilities, internal motivations and the personality traits of originality, individuality and open-mindedness. Whilst the primacy of the individual to creativity is endorsed by a student-centred learning culture, the benefits of intercultural communication are exploited through collaborative practices such as group-work and crits. Furthermore creativity is transmitted through a process model of production, a linear approach with distinct stages. The research reveals a model of intercultural creativity but no consensus on whether creativity is ubiquitous or for the gifted few.

The aim of the research was to discover whether stakeholders show qualitative differences in their conceptions of creativity and approaches to teaching and learning thus the second research question sought to reveal the degree of commonality or divergence in stakeholders' views regarding creativity. All stakeholders believe creativity to be a positive construct and a continuous variable, they emphasise the importance of an individual approach to both the teaching and practice of creativity. Stakeholders support a confluence model of creativity as outlined in the research findings and furthermore believe the model of creativity operating in this college to be in line with an approach generally adopted in UK art and design education; a process model of creative production where teachers facilitate and the student is central. Whilst all stakeholders agree as to the importance of personality traits to creative potential, there is divergence between student and alumni informants and teacher and manager informants regarding the importance of originality in creative production. Furthermore whilst CHC students and the institutional data highlight the importance of location non-CHC students and teachers disregard this factor. Additionally whilst International students' use of indigenous culture is highlighted by many informants there is no equivalent recognition that Home students' work is influenced by UK culture.

Finally the research sought to explore how stakeholders' constructs of creativity impact teaching and learning. The results of a belief in a confluence model of creativity are evident in several areas; a belief in the importance of the individual is shown in the student-centred nature of the learning culture, in the approach to portfolio building and the stress on self-expression in students' work, whilst the importance of collaboration is evidenced by group-work and crits. A belief that the creative journey is fundamental to creativity is manifested in the universal application of a linear method of working. Whilst stakeholders' views of creativity result in mostly positive impacts on classroom culture the focus on the individual and the discovery process of creative production creates ambiguity about expectations and in fact places the teacher back at the centre of the classroom as students compete for their attention. The approach to group-work adopted on this course furthermore endorses the importance of intercultural communication, however there is also evidence of the negation of the non-Western aesthetic and creative practices.

6.2 Recommendations

Before proceeding with recommendations attention should be drawn to the previously stated limitations of the research study. As a case study informants' experiences may be case specific and the findings may not be easily generalisable. Since this study involves a multicultural sample group there is a risk of miscommunication between researcher and informants that may influence the validity of the research findings. Like any qualitative research there is a risk that self-reported attitudes relied on to form theory diverge from actual implicit beliefs or informants may have been unable to vocalise these beliefs and furthermore as data interpretations present only one version my inexperience as a researcher may limit the value of the research findings.

The research analysis highlighted a number of issues raised by the research data that should be addressed. Whilst all stakeholders endorse the model of creative practice operating in the college the negative aspects of intercultural communication highlighted should be confronted; thus the following recommendations for future theory, research and teaching and learning practice are suggested.

With regard to theory I believe a confluence model of intercultural creativity as outlined in the thesis is most appropriate for contemporary society with its focus on the individual as part of an increasingly globalised society. However this theory should be tested in diverse settings; the literature and informant evidence suggest further research is needed into implicit constructs of creativity operating in both Western and CHC art and design educational institutions. Additionally longitudinal research could explore whether informants maintain or change their constructs of creativity, especially those who operate in multicultural environments or who travel between cultures. The disagreement revealed between stakeholders regarding the importance of originality in creative work suggests that research into the importance of specific personality traits would be beneficial or

indeed research into how concepts such as originality are understood in different cultures.

The research study highlighted the importance of intercultural communication to the creative process both for CHC cultures seeking to embrace creative practices and for Western cultures hosting International students and preparing graduates for work in an increasingly globalised context. One response to the increasingly recognised problems and frustrations of cultural misinterpretations and misunderstanding is to engage in consciousness-raising activities in the form of intercultural communication training for teachers and students (Byram & Fleming, 1998; Fantini & Smith, 1997; Jin & Cortazzi, 1998), crucial since globally, the teaching force represents a 'rather homogenous, privileged, and cross-culturally inexperienced majority' (Cushner, 1994 p113-114). To increase effectiveness, avoid participants embracing oversimplified versions of others' cultures and prevent stereotypes from being reinforced, training models should be structured so they go beyond just giving information about others' cultures (Fennes & Hapgood, 1997; Furnham & Bochner, 1986; Sercu, 1998), and encourage openness (Fennes & Hapgood, 1997), empathy and mindfulness (Gudykunst, 1998; Mc Allister & Irvine, 2002) to support an ability to decentre and understand otherness and self (Byram & Fleming, 1998; Gudykunst, 1998). This type of intercultural awareness should not be presented as intercultural training rather adopted as good practice whilst the role of teacher as intercultural communicator should be one of mediator between the home culture and others; the crit has been highlighted as an ideal forum for the exposure of diverse cultural aesthetics (Kramsch in Byram & Fleming, 1998, p28). Pearson argues that art educators have a 'uniquely influential role' in the mediation of cultural goods (in Duncum, 2000, p171) and it is by recognising existing diversity and adopting intercultural best practice from other fields of education that art education can proceed to minimise the 'communicative distance' (Gudykunst, 1998, p107) between its multicultural participants and encourage 'mutual understanding and adaptation by choice, rather than assimilation' (Jin & Cortazzi, 1998, p114). Additionally the experience of operating within another's classroom culture would benefit both students and teachers Western and CHC to help all overcome ethnocentric views of classroom practice and creative work through staff and student exchanges between educational institutions operating in different cultures.

The research study identified an expectations gap between Western and CHC learning cultures that forms a huge barrier for CHC students operating in Western educational institutions. Explicitly teaching about the UK system, as evidenced on this course, can provide a bridge (Jin & Cortazzi, 1998); furthermore increases in clarity of expectation benefit all stakeholders. Ways in which expectations can be made more explicit could start with educational institutions codifying their views on creativity and attributions to ability, effort, personality and environment. Examining teaching practices and giving more resources to explore concepts of creative work benefit all, virtual learning environments provide opportunities to display visual exemplars, (Radclyffe-Thomas, 2008); course FAQs, blogs about individual and group creative practice and video crits are all means by

which implicit views and meanings can be made explicit for a larger audience. Additionally the Internet provides endless opportunities to engage with cultural artefacts both indigenous and alien.

If the aim of art and design education institutions is to foster creative communities (Fleming, 2006) and creativity is recognised as both individually and contextually situated as has been argued in this thesis, whilst 'intercultural communicative practice is a messy business' (Phipps in Byram et al, 2001, p.viii) this very mess, and the dynamic processes of research, experimentation, failure, success and peer evaluation should be appreciated most by those involved in art education (Dillon & Howe, 2003).

Appendix 1: Participant Information Sheet

Participant Information Sheet

Interviews at City University of the Arts

**Research Project: Teaching Art & Design in Higher/Further Education:
Concepts of Creativity**

Contact information

Natascha Radclyffe-Thomas
University of Durham
n.e.radclyffe-thomas@durham.ac.uk

I am studying for a Doctorate in Education at Durham University. I am interested in finding out about the experiences of students, teachers and managers at City University of the Arts London. There is very little research into student learning in art and design and I hope to add to the body of research.

I'm interested in what you think about

- UK art and design education
- What are the basic skills required in art and design to be successful
- Your previous and current (CUA) teaching and learning experiences

I will hold interviews with students and staff at CUA. The interviews will be recorded and the data analysed to produce research findings for my thesis, and may be published in peer-reviewed journals. The interviews will be confidential, only used for academic research and if extracts are quoted in research reports, the names of interviewees and of people they have mentioned will not be presented.

I will be happy to answer any queries you have about my research and can be contacted by email as above.

Appendix 2: Interview Protocol and Guides

Interview questions

A. Research question & sub questions

1. What models of creativity are operating within a UK FE/HE art and design college with reference to CHC cultures?
2. How much commonality or divergence is there between different stakeholders' view of creativity?
3. How do these constructs impact on the teaching and learning within the college, with reference to the Fashion Prep Course?

B. Topics for interview

1. Comparison of current to previous educational experiences.
2. What do people expect of international students?
3. What do people expect of art and design teachers in the UK?
4. What are the fundamental skills in art and design?
5. Critical incidents of positive and negative educational experiences.

I will be interviewing three groups of people:

1. Students on the Fashion Prep course- both Home and International students from CHC countries.
2. Lecturers on the Fashion Prep course- both full and part-time.
3. Educational Managers from City University of the Arts.

Icebreakers

I'm studying students / lecturers / management studying / working in a London art and design university. I'll be talking to about 20 people and I'm interested in your daily experiences.

How long have you lived in London? / UK?

How long have you worked at CUA?

Where were you studying / working before?

Demographics

Age, gender, ethnicity.

Debrief

I will sum up the interview and ask for questions from the interviewee in order to clarify my understanding.

Student questions

Icebreakers

I'm studying students / lecturers & management at CUA; I'll be talking to about 20 people and I'm interested in your daily experiences studying art and design in London.

Demographics

Name, age, gender, ethnicity.

How long have you lived in London? / UK?

How long have you studied at CUA?

Where were you studying / working before?

Why did you choose to study art and design? In London? At CFC? FP? (B2)

Have you studied art and design before?

Can you tell me about a project you completed recently? (A3)

Can you tell me about the students on your course? Ethnic mix? (B2)

Do you mix with students in different groups? (B2)

Do you work individually or in groups? Which do you prefer? (A3)

If you're working in a group, who do you like to work with? (A3)

Can you tell me about the atmosphere in the class? Who is in charge? (A3)

What do you think you need to succeed as an art and design student? (B4)

How do you define a creative person? What do you mean by... (A1)

Can you think of someone creative in your class- tell me about them?

Are you creative? (A1)

How do you say creative in your language?

Before you came what did you imagine the teachers would be like? Where did you get those ideas from? (B2)

Were they like you expected? (B2)

Can you compare the teaching here to your previous experiences? (B2)

How is your experience on FP similar/different? (B1)

Can you describe an ideal art and design lecturer? (B2)

Do you bring things from your culture into your design work? (A1)

Do the lecturers like that? (A1)

How is your work assessed? (A3) Is that similar to...

What happens if you don't understand something in class? (A3) Is that similar to...

Can you describe a 'perfect' art and design student (B4)

Can you tell me about a successful / unsuccessful class/project? (B5)

What's the best / worst things about your time on FP? (B5)

Do your parents support your choice?

Debrief

I will sum up the interview and ask for questions from the interviewee in order to clarify my understanding.

Lecturer questions

Icebreakers

I'm studying students / lecturers and management at CUA; I'll be talking to about 20 people and I'm interested in your daily experiences teaching art and design in London.

Demographics

Name, age, gender, ethnicity.

How long have you lived in London? / UK?

How long have you worked at CUA?

Where were you studying / working before?

Why did you choose to teach art and design? In London? At CFC? FP? (B2)

What is the ethos of FP? (A3)

What are the strengths of FP? (A3)

What is your role as lecturer? (B2)

Can you describe an ideal art and design lecturer on FP? (B2)

Are you involved in recruitment? What do you look for in your ideal student? (B2)

What are the core skills required for a successful art and design student? (B4)

How do you recognize and assess these? (B4)

How do you explain FP's success with progression? (A3)

How has student recruitment changed over the last 5 years? Impacts? (B2)

Can you tell me about the type of students on FP? Ethnic mix? (B2)

How do you organise / deal with the high number of IS? (A3)

Are there any frustrations of teaching such a diverse group? (B5)

How do you define creativity? What do you mean by...(A1)

How do you encourage creativity? (A1)

How do you assess creativity? (A1)

Tell me about a very creative student? (A1)

Can you tell me about a successful / unsuccessful class / project? (B5)

Talk me through a project you have taught? (A3)

Do you use other cultures in your design classes? (A3)

Does this impact on your teaching? (B2)

Do the students mix? (B2)

Do the students like to work individually / in groups? (A3)

How do you think the FP students' educational experience compares to yours? (B1)

Have you taught elsewhere? How does FP compare? (B1)

What changes would you bring? (A3)

Debrief

I will sum up the interview and ask for questions from the interviewee in order to clarify my understanding.

Management questions

Icebreakers

I'm studying students / lecturers and management at CUA; I'll be talking to about 20 people and I'm interested in your daily experiences working in an art and design college in London. I'm focusing student and lecturer research on one course: Fashion Prep, CFC, but I would be happy for you to talk generally about CUA.

Demographics

Name, age, gender, ethnicity.

How long have you lived in London? / UK?

How long have you worked at CUA?

Where were you studying / working before?

Why did you choose to work in art and design? In London? At CFC? FP? (B2)

What do you feel is the role of UAL?

How has this changed in the last 10 years?

How do you define creativity? (A1)

What strategies do you use at CUA to foster creativity? (A1)

What are the core skills required for a successful art and design student? (B4)

Are you involved in recruitment? Describe your ideal student for FP? (B2)

What is the role of a course like FP? (A3)

How do you explain its success re progression? (A3)

Can you describe an ideal art and design lecturer on FP? (B2)

How would you describe the ethnic mix of the college? (B2)

How does this impact on your work? (B2)

How has recruitment changed over the last 5 years? Impacts? (B2)

Can you tell me about a successful / unsuccessful situation relating to CUA students?
(B5)

How do you think CUA / FP students' educational experience compares to yours? (B1)

Have you worked elsewhere? (B1)

How does CUA compare? (B1)

Debrief

I will sum up the interview and ask for questions from the interviewee in order to clarify my understanding.

Appendix 3: Sample of Transcribed Data

DS400026.wma 8 May 2008 IS4 International Student FP. HK.

Time 00:02:51-00:06:17

51	IS4	Mm I think the drawing skill is mo- important because you need to (.) um illustrate the idea, to make the others think what you are doing
52		
53		
54	Me	Mm hm
55	IS4	& um your sewing skill need to be good um (.) & you need to be <u>creative</u> to um make the industry more innovative
56		
57	Me	Mm hm?
58	IS4	Mm hm I think that's what the designer need
59	Me	Cool & can you tell me a little bit more about what you mean by being creative? How would you <u>recognize</u> when some work is creative?
60		
61		
62	IS4	Um (..) we don't like (..) many designer are doing, they use the trend before & then they try to um use that again & um change something & then reproduce it. Um I would like to use something like other aspect like science or chemistry & apply to the clothing & try to make um fashion more interesting & yeah
63		
64		
65		
66		
67		
68	Me	Cool & um (..) can you think of someone in your class who's done some very creative work?
69		
70	IS4	Um yeah IS1 did some very creative work & (student name) also did something very creative
71		
72	Me	Can you tell me a little bit about?
73	IS4	Because their tailoring's um very good & they have their very strong personality yeah in, in my group
74		
75	Me	So it's quite an individual
76	IS4	Yeah
77	Me	thing, their work?
78	IS4	Mm hm
79	Me	& how do you think the, the teachers encourage creativity?
80	IS4	Mmm (..) they usually ask the student to go to more exhibition um & gallery galleries to get more inspiration I think, which is quite good because in Hong Kong there is not much something about er um art- artistic or some material like that
81		
81		
82		
83	Me	Sure
84	IS4	So um London is a good place to (..) to um <u>do</u> fashion & get more ideas
85		
86	Me	Cool
87	IS4	[Mm]
88	Me	[So] if you were having a, a new project, can you tell me kind of the <u>process</u> of how you would start & go through that? Maybe a design project?
89		
90		
91	IS4	Mm first of all we go to um galleries or exhibition to look for inspiration & then we try to um illustrate that um on drawing & then we try to <u>develop</u> the ideas to um how, how many as many as you can & we, & then we try to um draw some technical drawings like um how, how the this clothe is going to be made & mm hm & maybe we use the stand to try to (..) like how the shape loo- looks like & then finally we try to produce the garment
92		
93		
94		
95		
96		
97		
98		
99	Me	So it's a whole process?
100	IS4	Mm hm

Appendix 4: Intercultural chameleons or the Chinese way? Chinese students in Western art and design education

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Intercultural chameleons or the Chinese way? Chinese students in Western art and design education

Natascha Radclyffe-Thomas *University of the Arts London
International Centre, Hong Kong*

Abstract

Globalization is dramatically increasing numbers of international students in UK art and design institutions. Education as a primary source of enculturation can play an important part in bridging cultural differences; however, without awareness of the different learning cultures of Western and Confucian Heritage Cultures there is a danger of stereotype, prejudice and barriers to learning. There is a lack of research into intercultural communication in the creative fields; this article considers whether art and design institutions can adopt and adapt best practice from other fields of education in order to provide intercultural learning cultures that recognize both differences and common ideas of education and creativity.

Introduction

Cross-cultural life was not meant to be easy (Furnham and Bochner 1986: 10)

The United Kingdom currently has a quarter of the global market share of international students; there were over 90,000 international undergraduates in the United Kingdom for the academic year 2004–05, of which nearly half were from non-European Union countries (UKCOSA 2007). The internationalization of higher education and resultant multicultural classrooms both pose challenges and present opportunities for students, lecturers and educational institutions. Studying abroad is promoted as a chance for students to develop greater awareness of their own and host cultures and thus advance intercultural understanding (Allport 1954). Yet, the intercultural situations which arise may bring conflict in the form of racism and prejudice, and research on UK undergraduates undergoing extended residence abroad found their prior stereotypes had been reinforced and, more damaging, up to 30% had developed even more negative stereotypes of strangers (Coleman 1998: 59). There is a lack of empirical research into student learning in art and design (Drew, Bailey and Shreeve 2002), but opinions about art and ‘what constitutes art’ are culturally bound (Fleming 2006: 55). Thus the challenge of providing an effective art and design education in an era where the world is increasingly interconnected by globalization (Byram, Nichols and Stevens 2001; Fennes and Hapgood,

Keywords

creativity
intercultural
communication
learning culture
stereotypes

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1997) is as much about creating a culture as it is about designing a syllabus (Fleming 2006). In this article I review current literature relating to learning cultures in the East and West, 'culture shock', creativity and intercultural communication [the recognition of the need for knowledge, skills and attitudes, which support an ability to decentre and understand otherness and self (Byram and Fleming 1998)] before reflecting on my experiences as a lecturer at the London College of Fashion and my attempts to foster intercultural communication on courses with a high proportion of Confucian Heritage Culture students [CHC D. Y. F. Ho's 1991 term for the cultures of China, Taiwan, Singapore, Hong Kong, Japan and Korea, in Biggs (1996)].

Learning cultures

Cultures of learning exist in all educational institutions, encompassing views of the role of schools within society, expectations of classroom structure and behaviour; as such they reflect the dominant cultures they exist in and teachers and students are expected to operate within their implicit rules and customs, whilst 'other' behaviours or indeed models of learning may be rejected as inferior or primitive (Gudykunst 1998). From Kim's (1988) system's perspective one's cultural identity is not a simple static construct but a complex ongoing 'interpretative activity' (p. 45); individuals grow up internalizing specific cultural attributes which form a common cultural identity, giving in-group members efficacy in familiar cultural settings. 'Strangers' (Simmel 1908/1971: 143) who can demonstrate their use of majority culture's accepted communication and behaviour norms are rewarded with acceptance, whilst those who cannot or do not adapt will be excluded (Cushner 1994; Kim 1988). Education is considered one of the primary sources of enculturation and it may be difficult for strangers to 'enter into the narrative' of unfamiliar learning cultures (Dillon and Howe 2003: 293) and due to the short-term nature of their sojourns, international students may make minimum efforts to adapt to a new learning environment (Kim 1988). If differences in learning cultures are not acknowledged, international students may suffer stress from cross-cultural misunderstanding and finding their needs unmet (Fennes and Hapgood 1997; Jin and Cortazzi 1998), they may feel disenfranchised from the host culture, negatively affecting self-concept. In her autobiographical work *Lost in Translation* Eva Hoffman, a Polish immigrant to Canada, expresses this feeling of exclusion 'Because I'm not heard I feel I'm not seen' (1989: 147). Without explicitly addressing cultural differences, educators in Western universities may be vulnerable to stereotyping and cultural superiority (Goodman 1994). If communicating on 'autopilot' (Gudykunst 1998: xi) teachers may be susceptible to stereotyping international students and prescribing their behaviours to oversimplified ideas of their learning cultures (Kirby, Woodhouse and Ma 1996), or popular concepts such as culture shock (Cushner 1994). Without guidance, international students of art and design may fail to embrace Western design models and resort to maintaining their ethnic aesthetic (Kim 1988) thus negating a primary reason for studying abroad.

The education system in CHC countries has been characterized as a hierarchical, teacher-centred system, utilizing expository teaching techniques to

large groups of passive students and focusing on results not process (Biggs 1996; Furnham and Bochner 1986; Ng 2001). In their book *The Chinese Learner* (1996) Watkins and Biggs (and other contributing researchers) seek to explain the seeming paradox between what Western educational theory would prescribe for the ideal student-centred classroom and the evident academic success of CHC students both in their home cultures and when studying abroad. In Western education, teachers strive to generate 'flow' experiences (Czikszenmihalyi cited in Gudykunst 1998: 24) and promote deep learning, where varied teaching methods are utilized and where participation is a sign of engagement in contrast to the more formal, hierarchical CHC classroom environment. Whilst methods utilized in the CHC system are suitable for learning in that educational cultural milieu, when viewed from a Western perspective, or transplanted into a Western education system they are often misinterpreted and may become inappropriate (Biggs 1996).

Although CHC societies are not homogeneous entities, they are fundamentally different to Western societies (Ng 2001). Using Hofstede's dimensions of culture may illuminate these distinctions and thus the differences between Western and CHC attitudes towards teaching and learning as products of the cultures in which they are embedded (Fennes and Hapgood 1997). The power-distance dimension describes the degree of social inequality considered normal; high power-distance is associated with CHC cultures that accept the Confucian model of hierarchies 'san gang' and implies acceptance of authority, explaining students' compliance with the vertical model of teacher-student relationships and why CHC learners may prefer the teacher, as source of knowledge, to lead sessions (Biggs 1996). Low power-distance, associated with Western cultures, allows students freedom to criticize teachers and to intervene in class. The individualism collectivism dimension describes the extent to which people are integrated into groups; in a Western individualist culture individuals are loosely organized, have personal responsibility, and competition and individual achievement are stressed. CHC collective societies are more tightly organized with strong in-group ties; conflict is avoided in order to maintain group harmony and individuals tend to worry about maintaining in-group approval, or 'mian-zi' (face). In the classroom this individualism - collectivism dimension may help illuminate group dynamics; a CHC student may fear losing face by asking a foolish question, or causing the teacher to lose face by asking a question to which they do not know the answer. The uncertainty avoidance dimension describes the optimal degree of structure in a society; strong uncertainty avoidance is a trait of CHC cultures that are intolerant of ambiguity and have conventions in place to counter this; low uncertainty avoidance cultures are tolerant of divergent opinions and the unknown. In an educational context it can be argued that those from high uncertainty avoidance cultures will be less comfortable with the unfamiliar, with questioning the teacher and will be more concerned with giving the 'correct' answer. These cultural-general tendencies may be useful in explaining the underpinnings of both home and international teachers' and students' previous educational experiences and expectations. When re-examined with cultural awareness the Chinese teacher-centred education system (the verb to 'teach' or 'jiao shu' translating as 'teach the book') is balanced by the

student-centred concept of 'yu ren' or the idea of 'cultivating a person' (Jin and Cortazzi 1998). Rote learning, a strategy often condemned by Western teachers, can be understood not as surface learning (a tactic for short-term academic success), but rather as deep learning, part of the Confucian tradition of memorizing prior to understanding, reflection and questioning (Biggs 1996; Lee 1996). In Chinese a question 'wentí' translates as a 'problem' which students do not wish to impose, but rather they expect teachers and classmates to be sensitive to their unasked questions [in Japan 'sasshi' means 'the ability to guess' (Gudykunst 1998)], and to allow time after class to discuss unresolved issues (Biggs 1996; Jin and Cortazzi 1998 Yifan Mandarin 2005). Behaviours such as conversation management vary across cultures with the Japanese sharing short turns as opposed to Americans who find 'long monologic' turns and the weighting of speech with the initiator appropriate (Yamada cited in Gudykunst 1998: 182). However, one must guard against over-reliance on such cultural information, especially in regard to ascribing causal explanations of behaviour (Gudykunst 1998) as CHC and Western teachers and students do not form homogeneous groups (Ng 2001). It is intuitive that cultural behaviours may be adapted or rejected once students are no longer operating within their home culture; a student from a collective society need not feel under such strong obligation to their in-group once they have moved away from it (Eberhard, King cited in Lee 1996: 33). Students also have their individual motivations to achieve, and in responding to the educational environment in which they are studying, may adopt strategies most likely to be rewarded with academic success (Biggs 1996; Volet and Renshaw 1996; Watkins 1996).

Culture shock and adaption

Students transferring to higher education may suffer culture shock whether they are home or international, but for international students, especially those studying in a second language and alien educational culture, there are additional challenges. All may suffer emotional problems of late adolescence and young adulthood as well as academic stresses of dealing with new complex content and concepts. International students may additionally suffer problems related to relocating to a foreign culture, e.g. racism, language difficulties, separation and loneliness as well as their new role as ethnic ambassadors in their host country (Furnham and Bochner 1986; Kirby, Woodhouse and Ma 1996). Sojourners' lack of shared cultural norms and values may add to a sense of being out of control, which if from a high uncertainty avoidance culture, e.g. Japan will be extremely stressful (Gudykunst 1998).

The term 'culture shock' has been in use since 1960 when Oberg introduced it to codify the anxiety experienced in unfamiliar social settings. Oberg proposed a 'U' curve to represent the negative and then positive emotional responses to displacement; initial euphoria or 'honeymoon', followed by hostility to the host society, then a 'recovery' stage and ultimately 'adjustment' (Kim 1988). The concept had popular appeal and despite empirical research that denies its reliability (Church cited in Kim 1988: 25; Furnham and Bochner 1986), its potency as a model for sojourners' emotions persists especially in advice for international students. Culture shock

is popularly presented as an entirely negative phenomenon; contemporary advice for international students coming to the United Kingdom makes grim reading as it cites contributors to culture shock as including: *climate* 'greyness and dampness', *food* 'bland or heavy', *language*, *dress* 'immodest, unattractive, comical or simply drab', *social roles* 'surpris(ing) or offen(sive)', '*rules*' of *behaviour* 'disorientating... complicated', *values* 'surprising... distressing' and suggests only adverse possible reactions to living and studying in a new environment, e.g. health worries and mental and emotional problems (UKCOSA 2004).

Kim (1988) proposes a multidimensional model of cross-cultural adaptation that recognizes the stress experienced in deculturation and acculturation but suggests a dynamic stress – adaptation – growth interplay in which stress has a positive function in stimulating change and advancement. Similarly Gudykunst (1998) suggests an optimal level of anxiety will facilitate cross-cultural communication. Kim (1988) suggests that a stranger's 'adaptive potential' (reflecting their cultural and racial background, their personality attributes and their preparedness for change) will predict the ease of their cross-cultural adaptation. Furnham and Bochner (1986) present a behavioural model of culture shock, a social skills training model, which seeks to 'de-emphasize the exotic' (p. 7) and rather likens crosscultural communication situations to learning a new game where either one or both players do not know the rules. In research with overseas students in English Universities they developed an 'index of culture-distance', relating to an in-group – out-group scenario when comparing students' home culture to that in England (1986: 20). Defining cultures as 'near, intermediate or far' they proposed that the greater the culture gap the greater the degree of social difficulty experienced by international students. Given their findings, they question the assumed need for sojourners to adapt and propose instead culture learning to narrow the gap and thus address culture shock and identify a top ten of difficult social situations including at number one, making British friends.

Communicating with 'strangers'

Communication involves the construction and interpretation of messages: verbal, nonverbal, in writing or through artistic media. The meanings of such messages are not fixed but open to interpretation by both the sender and receiver, affected by perceptions of self and others. Communication taking place between interlocutors without a common culture may suffer from misunderstandings and be prone to stereotypes (Gudykunst 1998; Kim 1988) preventing successful intercultural communication (Allport 1954; Gudykunst 1998; Tajfel cited in Vivian and Brown 1995). Most people have limited experience of interacting with strangers (Gudykunst 1998) and there is evidence that, contrary to their hopes and expectations, international students may find themselves isolated from home students, socializing with fellow nationals or other international students thus reducing their opportunities for cross-cultural adaptation (Kim 1988), successful intercultural communication and thus affecting mental health (Furnham and Bochner 1986). Research has found that the responsibility for successful communication is too often placed entirely with the sojourner or stranger, relying on their ability to learn both language and

appropriate communication techniques with minimal awareness and action expected or offered from the hosts (Fennes and Hapgood 1997; Furnham and Bochner 1986; Kim 1988). Throughout their work *The Chinese Learner*, Watkins and Biggs (1996) draw attention to the widespread misconceptions about students from the CHC; Volet and Renshaw (1996) highlight the propensity for teachers to rely on anecdotal evidence and extrapolation from the specific to the general where there is little 'systematic and theoretically-informed research' (p. 205) in defining international students from South East Asia (SEA). The acceptance of stereotypes is common in teaching international students (Biggs 1996; Volet and Renshaw 1996) and although sometimes a useful shorthand it is ultimately lazy and damaging. The act of social categorization may be seen as simply a natural way to order complex information and put people into social categories assuming shared group behaviours (Hewstone and Brown cited in Gudykunst 1998: 123; Simmel 1908/1971; Vivian and Brown 1995). Notwithstanding the fact that some stereotypes may be accurate, there is evidence that stereotypes of minority or out-groups are apt to be negative, inaccurate and prejudicial, and tend to persist if they go unchallenged. Even experiences of stereotype-disconfirming behaviour may be rationalized as exceptional or from an atypical individual and thus not challenge preconceptions (Vivian and Brown 1995). If stereotypes of the other are positive they may not be perceived as a problem, but it is the generalization and the anti-individualization of people that ultimately prevents successful communication and the development of deep relationships. International students and their work may also suffer from being exoticised (Fennes and Hapgood 1997), a situation in which they may be complicit, favouring this position as one in which they receive attention. Eva Hoffman (1989) talks of her status as an 'exotic stranger', how she is 'excited by my own otherness' but also realizes that this 'will become a treacherous condition' as it makes it hard to 'reclaim a state of ordinariness in which, after all, we want to live' (p. 179).

In reviewing the literature, Volet and Renshaw (1996) find a 'stereotyped, negative and static view of SEA students' learning' (p. 205). This stereotyping as a homogeneous group depicts SEA students as 'rote learners who rely on memorisation, lack critical analytical skills, and seldom question the content of what they read' (Pearson and Beasley 1996: 1). Jin and Cortazzi (1998), researching the experiences and perceptions of Western teachers working in Chinese schools and universities, report Western teachers as regarding Chinese students as 'diligent, thorough, persistent, friendly' but also 'weak (orally), 'unwilling' (in group tasks), 'shy,' 'passive,' 'quaint' and 'misguided' (p. 104). In their overview Watkins and Biggs (1996) note that by using their own 'polarities' (p. 270) to view CHC learners, Westerners inevitably misinterpret behaviours; teachers, who view participation as a sign of a healthy classroom culture, may encourage questions or at least expect students to ask for clarification, questions, however, may illicit inaccurate responses where in many Asian countries 'yes' can mean 'no', 'maybe' or simply 'I heard what you said' (Furnham and Bochner 1986; Yifan Mandarin 2005).

Creativity through a cultural lens

With the caveat that cultures are not homogeneous, Ng (2001) argues that the different notions of 'self' inculcated in the West and in CHC cultures do impact on predispositions to creativity. Where the West encourages individuated behaviours such as self-determination and concepts of uniqueness, seen as important for creative practice, CHC cultures foster an interdependent self-construal, where filial piety is paramount, there is less concern with autonomy and independence and thus there is a tendency to conformity. Rudowicz (2004), reviewing the few empirical studies that explore creativity and CHC cultures, concludes that there is no universal concept of creativity and the fact that creativity is context-bound impacts on both teachers and students of art and design. In a qualitative study of Hong Kong secondary school art teachers, Lam and Kember (2006) found consistent links between teachers' conceptions of art and their approaches to teaching; teachers with an essentialist orientation (art for art's sake) adopted subject-centred teaching approaches, those with a contextualist orientation (art for life's sake) adopted student-centred approaches.

Educators in the creative fields have adopted terms such as 'deep' and 'surface' and assigned interpretations of what these concepts mean in regard to their teaching methods and delivery (Drew, Bailey and Shreeve 2002). Models of good teaching practice in Western art and design embrace heuristic project work with teacher as facilitator, encouraging students to take ownership of their own creativity and inculcating independent learning in a non-authoritarian environment which utilizes workshops and demonstrations, group work and peer critiques to share best practice and promote supportive feedback (Dineen and Collins 2005). Western design education seeks to present the design process as a series of sequential activities, 'specifying, researching, making, testing, refining and evaluating' (Dillon and Howe 2003: 290). There is a significant overlap between Western and CHC concepts of creativity (Cheng 2004) but there are also fundamental differences; in the West experimentation and innovation are valued, in the East technical mastery (Dineen and Collins 2005; Fung and Choi 2001). In Chinese art education repetitive exercises are used to develop skills; this belief in 'effort and diligence' is illustrated in a proverb that states 'you can grind an iron bar into a needle' (Fielding and Chung 1998; quotes from Tang and Biggs 1996: 159). Whilst current governments in CHC countries have a strong vision for creative education, the pressure of a highly focused examination-based school system can, in practice, limit the freedom of art and design teachers and consequently, students' experiences of varied approaches to developing creativity (Cheng 2004; Lam and Kember 2006). Fielding and Siu (in Fung and Choi 2001: 174) found two traits in Chinese design students which militate against successful performance in a Western arts education system; design students had 'narrow, focused interests' and secondly the strong emphasis on 'two-dimensional techniques'. In Mainland China there is an additional motive of using art to instil correct moral and spiritual values in students (Gardner cited in Biggs 1996: 55; Fielding and Chung 1998). In their own research in Mainland China, Fung and Choi (2001) conclude that contrary to the Western model, CHC arts education

posits 'one right way' to produce an artefact; the value is product- or performance-oriented. Furthermore, they also found many design educators cognizant of the limitations of CHC art and design education, motivated to change, but unsure as what to alter and how.

Using a Western lens to analyse practices in Chinese arts education it is tempting to oversimplify both systems and superiorize Western contemporary arts education as a process-led pedagogy, and to view non-Western students' often superior technical skills in a patronizing way. However, it is simplistic and naïve to think that Western design classes are homogeneous, that teachers do not feel external, assessment pressures and to imagine that in Western design classes students are interpreting their design briefs in one unique prescribed way. Evidence shows that in processing design briefs, students perceive a variety of interpretations, use their existing knowledge and creative intuition to find ways through the uncharted territory of the design project and consequently adopt learning strategies which range from product-focused to concept-focused (Dineen and Collins 2005; Drew, Bailey and Shreeve 2002). Arts education in the West prides itself on its multicultural approach; however, it is prone to exoticism of the non-Western whilst simultaneously excluding non-Western art from the contemporary; complex cultures are often viewed as primitive and reduced to a shorthand of colour and pattern. This Eurocentric cultural essentialism includes representing cultures by tourist souvenirs, which may have no relation to the cultures they seek to represent (Crouch 2000; Duncum 2000). The sophisticated technical ability in drawing and painting demonstrated by very young children in China is often negated by Western teachers as merely a result of the Chinese teacher-centred approach and emphasis on skills of copying necessary due to the fact that entry to higher level art education is by drawing examination (Gardner cited in Biggs 1996: 52; Fung and Choi 2001).

Intercultural communication in art and design education

The increased awareness of miscommunications that can arise between interlocutors from different cultural backgrounds has led to research into theories of intercultural communication. One response to the problems and frustrations of cultural misinterpretations and misunderstandings has seen the development of consciousness-raising activities in the form of intercultural communication training for teachers and students (Byram and Fleming 1998; Fantini and Smith 1997; Jin and Cortazzi 1998). This development is crucial due to increasingly international classrooms, and since globally, the teaching force represents a 'rather homogenous, privileged, and cross-culturally inexperienced majority' (Cushner 1994: 113-114). To increase effectiveness, avoid participants embracing oversimplified versions of others' cultures and to prevent stereotypes from being reinforced, it is suggested that training models should be structured so they go beyond simply giving information about others' cultures (Fennes and Hapgood 1997; Furnham and Bochner 1986; Sercu 1998), and additionally encourage openness (Fennes and Hapgood 1997), empathy and mindfulness (Gudykunst 1998; McAllister and Irvine 2002) where mindfulness raises awareness of the complexities of communication situations and militates against lazy stereotyping. In acknowledging that knowledge of

one's interlocutors' worlds is useful, Byram, Nicholls and Stevens (2001) recognize that no teacher can 'have or anticipate' (p. 6) all the cultural information that they and/or their students might need, it is rather knowledge of the 'process of how social groups and social identities function' (p. 5) that will benefit intercultural communicators. A 'cultural synergy' model recognizes the added value of collaboration where diversity in cultures, communication styles and learning cultures are recognized, and also identifies the need for explicitness (Jin and Cortazzi 1998). The role of teacher as intercultural communicator shifts the emphasis from being the provider of all cultural information to the mediator between the home culture and those of strangers.

As recognized above, artistic expression, as a form of communication, can also be subject to intercultural misunderstandings and international students may find it difficult to gratify their aesthetic needs in an unfamiliar culture (Gudykunst 1998; Kim 1988); the academic context representing a second or even third culture with its own specialist behaviours, aesthetic sensibilities and language (Dillon and Howe 2003; Kim 1988; Kirby, Woodhouse and Ma 1996). In reviewing the literature, there is general agreement that it is important for teachers to be made aware of their own cultural conceptions and the implications for education in order for successful intercultural communication to take place (Byram, Nichols and Stevens 2001; Fennes and Hapgood 1997; Goodman 1994; Williams 2001). Teachers should be conscious of the potential misunderstandings and conflict that may arise from different interpretations of events due to cultural differences (Cushner 1994; Furnham and Bochner 1986; Gudykunst 1998; Sercu 1998) and recognize the need to change their self-concept (Sercu 1998). In developing intercultural communication training programmes, it is important to provide information around which these concepts can be explored (Furnham and Bochner 1986); and the use of a culture-general framework is proposed (Gudykunst 1998; Sercu 1998). Goodman (1994) adapts Hofstede's dimensions of culture to devise a self-assessment exercise (see also Cushner 1994) about instructional styles. This exercise, used in initial teacher training or staff development, could be a useful way to introduce relevant concepts such as collectivism-individualism and power-distance. It is furthermore critical that reliable cultural informants or culture friends are utilized to avoid reinforcing stereotypes; exchange or international students or scholars could be invited to share their experiences (Furnham and Bochner 1986; Goodman 1994; Gudykunst 1998). Another suggestion is the logging and analysis of case studies of critical cultural incidents (Cushner 1994; Goodman 1994, Williams 2001), to be utilized in role-play exercises in order to experience first hand the ensuing emotions (Fennes and Hapgood 1997; Goodman 1994; Williams 2001).

Fashion is an international creative industry and The London College of Fashion (LCF) offers courses in fashion design and technology, management and marketing, communication, promotion and image creation, to students from over 70 countries, as well as having global academic and industrial links (www.fashion.arts.ac.uk/about-lcf.htm). LCF is one of the six colleges of the University of Arts London, which, with 16% of its students being inter-national, is listed in the top 20 of UK universities for the recruitment of inter-national students (UKCOSA 2007). I have lectured at LCF in fashion and

related subjects, both studio-based and theoretical, for over ten years since undertaking a PGCE student placement there in 1993, culminating in a full-time post on the Fashion Portfolio course, an introductory one year full-time course designed to develop fundamental skills in art, design and communication with a fashion focus (www.fashion.arts.ac.uk/docs/Fashion_Portfolio.pdf). The Fashion Portfolio course is unusual, even in the global environment of LCF, in that the majority of students are international; including a large number of CHC students. Although not specifically tested in this area, techniques developed for intercultural communication including those explicitly addressing cultural differences have enormous potential to be utilized in creative subject areas, and it is in this environment that I participated in and/or developed strategies to promote intercultural communication in a creative education.

In a paper highlighting the need for cross-cultural negotiation in Australian art and design practice, Crouch (2000) contends that visual language should strive to be inclusive, whilst Fennes and Hapgood (1997) suggest that the language of creativity should be used in intercultural training in ways that range from those that simply expose others to technical language to the promotion of the use of minority language vocabulary for important subject-specific terms. In recognition of the importance of enabling students to communicate effectively in the language of creativity, a 'Language of Fashion' module is core to the Fashion Portfolio course, giving an opportunity to explicitly address the terminology of fashion design and garment construction. Students are taught in groups according to English language proficiency and are supported in developing their descriptive language as well as a personal subject-specific glossary, through project work encompassing both historical and contemporary fashion design and textiles. Teaching this module reinforced for me the necessity for all students of art and design to be exposed to the terminology of their specialism and as a course team we made efforts in this direction in other subject areas, e.g. visual studies and 3-D pattern-cutting where I was greeted by giggles from the Japanese students each time I asked them to get out their 'hasami' (scissors).

The group crit can be a highly charged and daunting experience for students, but is an integral part of any design project, providing a public forum to analyse and discuss outcomes. However, with awareness, the crit, as an informal exhibition of students' work, could be an ideal situation in which to expose students to different cultural aesthetics (Kramsch cited in Byram and Fleming 1998: 28). The teacher as facilitator should be sensitive that they do not dominate the discussion, but rather invite students to comment on their own and others' work, are mindful of comprehending skills such as perception checking, attending, following and comprehending skills (Gudykunst 1998). I was responsible for the revamp of a 3-D Accessories module on the Fashion Portfolio course; this module ran for the duration of the first term and incorporated market research, fashion forecasting, colour theory, materials, and 2-D and 3-D work. I felt that the previous format of a terms' worth of input and student work, followed by a project hand-in and summative assessment had potential for students losing their way, losing interest and ultimately losing the chance to be successful in this module. In conceiving an alternative approach to the delivery

of the module, I took the opportunity to incorporate formative, informal mini-exhibitions of students' project work, as well as pre-assessment mini-crits where I encouraged students working in small groups to appraise each others' work against the stated assessment criteria. I feel that particularly in the early stages of the course it was beneficial for students to have the opportunity to see how their classmates approached the same tasks in different ways, and especially useful in dispelling the notion of there only being one approved way to approach a design brief. The project culminated in an exhibition and group crit followed by an invitation for students from other groups to view the work; this format provided an opportunity to share and voice opinions about the project and to rehearse creative language to be used in future crits.

Cultural artefacts (objects, photographs, drawings or film) are frequently used as inspiration in the creative industries and in college design projects. Fennes and Hapgood (1997) suggest that those interested in increasing intercultural awareness should engage in debate about the value of such artefacts as representations of culture, their cross-cultural aesthetic appeal and their cultural significance; whilst observational drawing of cultural objects can lead to greater analysis of them. To increase awareness and dispel myths about other cultures and relate to issues such as globalization it may be useful to analyse texts or textbooks from other countries in your subject area (Goodman 1994; Williams 2001). With this in mind, I deliberately adopted strategies to encourage intercultural communication and awareness in a Fashion Media project. First I implemented Cushner's (1994) concept of the cultural scavenger hunt starting with a lecture tracing the history of women's (fashion) magazines in Europe and the United States. I related their development to contemporary social and political factors, e.g. the spread of literacy and civil rights movements. Then, as a group we analysed fashion and lifestyle magazines from around the world, especially informative was the comparison of different editions of the same title, e.g. American, British and Italian versus the editions of *Vogue* published in Japan, Korea and Taiwan. Aside from the fact that many home students had been unacquainted with the Asian editions of magazines that they considered Western, it was insightful for all to see the similarities and differences in editorial and advertising style, before embarking on a group project to research and produce their own fashion lifestyle magazines. The second strand of my approach was a light-hearted questionnaire entitled 'My Favourites' which I asked the students to complete after the magazine comparison exercise. It comprised 15 questions about their preferences covering their taste in the creative arts, e.g. music, art, film, as well as how they like to write (e.g. what with? what on?), how they like to approach academic work (e.g. independently or collaboratively) and how they organized their time. The idea behind the questionnaire is to facilitate group members codifying preferred learning styles, e.g. individual/collective and then for them to use that information to designate task responsibilities in a manner sensitive to these stated preferences. Cooperative learning is a strategy often adopted in arts education with potential for positive intercultural communication outcomes (Allport 1954; Cushner 1994). Group work comprises a triangular didactic 'you, me and a common theme' (Fennes and Hapgood 1997: 76) to be jointly undertaken; group work will be more successful when

differences between participants are minimized and commonalities stressed. The final strand to my intercultural approach to this class came with an exercise designed to make learning outcomes and tasks more transparent. Armed with a printout of the project brief and working in teams, I asked the students to unravel the aims, objectives and tasks by physically cutting and pasting the brief into what they considered explicit activities, to confer until they agreed on these and then as a whole class we discussed the different interpretations and how the project could now be separated into manageable chunks and these assigned to group members with reference to their previously stated learning preferences. Another innovation on this course was the introduction of a Cultural Film Club showing films from students' home countries, including classic British, Hollywood and European films alongside films from Hong Kong, China and Japan. This scheme addressed concerns about students having opportunities to mix and meet other international and home students away from a formal classroom setting, as well as providing awareness raising and cultural reinforcement for students by the sharing of the cultural significance of self-presentation such as costume, fashion, hair, make-up and self-decoration and furthermore provided (hopefully) informed inspiration for their design work (Fennes and Hapgood 1997).

Conclusion

In the foreword to *Developing Intercultural Competence in Practice*, Alison Phipps writes that 'intercultural communicative practice is a messy business' (Byram, Nichols and Stevens 2001: viii). It is this very mess, and the dynamic process of research, experimentation, failure, success and peer evaluation, which should be appreciated by those involved in art and design education (Dillon and Howe 2003). Pearson argues that art educators have a 'uniquely influential role' in the mediation of cultural goods (in Duncum 2000: 171) and it is by recognizing existing diversity and adopting intercultural best practice from other fields of education that art and design education can proceed to minimize the 'communicative distance' (Gudykunst 1998: 107) between its multicultural participants and encourage 'mutual understanding and adaptation by choice, rather than assimilation' (Jin and Cortazzi 1998: 114). In an increasingly multicultural world institutions which send or receive culture travellers should take a positive role in recognizing and ameliorating the possible negative outcomes of intercultural interaction (Furnham and Bochner 1986) and be aware of the risks of making 'barriers to intercultural communication' instead of 'bridges for the learning of intercultural skills' (Jin and Cortazzi 1998: 98-99). Educators can play an important role in bridging cultural divides (Byram and Fleming 1998; Cushner 1994), because without cultural awareness, classroom discourse, which should offer opportunities for intercultural learning may actually, due to its structure, prevent it (Jin and Cortazzi 1998).

My own efforts to encourage intercultural communication in my teaching highlighted for me both the dangers of making lazy cultural generalizations and the advantages of making one's expectations explicit. I also became increasingly convinced that behaviours were more likely to be context-bound or individually based than defined by nationality. Furthermore, any assumptions I may have made about international and/or home students learning

needs did not form an accurate picture but the strategies I initially adopted to assist international students, actually provided benefits for all. Reviewing the literature exposes a need for more research in art and design colleges to define teachers' and students' conceptions of a creative education in order to generate a model of creativity for our intercultural classrooms. Now that I am working abroad (in Hong Kong), I empathize even more with the situation of international students in London; living in a different society offers a heady mix of both tremendously exciting and extremely frustrating cultural opportunities and experiences.

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White Heat or Blue Screen? Digital Technology in Art & Design Education

Natascha Radclyffe-Thomas

Abstract

The recent explosion in ICT means computers are marketed as an essential element of modern education. Governments have spent heavily on ICT but evidence of the effectiveness of this investment is contradictory; teacher attitude is cited as both a barrier to and a facilitator of its implementation. Initially used to simplify course administration, ICT now has the potential to fundamentally change practices; recognising the opportunities ICT offers as a bridge between classrooms and the relevant world beyond, teachers access online resources such as museum collections and practitioners. No consensus exists within art and design education as to the role of ICT or even its validity in the arts; using the computer as a tool for fine art may mean different teaching skills are required and different learning approaches are enabled. This article reviews international research on the adoption of ICT in schools and colleges, specifically looks at examples of good practice in art and design education and reviews trends in technology to determine the benefits and limitations for future practice.

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A new world 159

Don Tapscott (1998, 5) coined the term 'Ngeners' to describe a new generation, the first growing up in a media-created world, using digital media for shopping, entertainment, communication and learning. Marc Prensky writing in 2006 describes today's media-savvy youth as 'digital natives' (Stead 2006). Increased PC ownership and Internet access as well as the proliferation of increasingly sophisticated information and computer technology (ICT) for home use has led to a situation where informal education flourishes and is often greater than formal education in this sphere. Technology provides a new medium that presents both opportunities and threats to educators. However, despite much research into ICTs in education, their creative possibilities have not been sufficiently recognised or developed. Current education is a 'mass-production idea' (Howard Gardner in Tapscott 1998, 146) developed for an industrialised society. Through the 1980s and 1990s commentators predicted a revolution in education and offered 'compelling visions of student-centred classrooms, global communities, and active student inquiry' (Wang 2002, 155), and championed the prevalence of computers in every classroom. This 'millenarian rhetoric' (Sefton-Green & Reiss 1999, 1) was adopted by politicians globally; governments have promoted ICT use in education as both a 'positive driver' (Laurillard 2000, 139) and a 'key enabler' (Stubbs & Pal 2003, 651) for change and improvements in teaching and learning. But is there evidence these have been realised?

This article seeks to further the pedagogical debate around ICT use in art and design education and examine evidence of its use internationally. By first looking at the polarised debate around the role of ICT in the creative arts and by extension in the art and design curriculum, and examining the extent to which ICT is conceived by teachers as a tool or a subject. The article then highlights examples of innovative use of ICT in art and design education; although initially technology is often used to streamline administration and to replicate existing systems, we are now seeing examples internationally of the effective use of technology in

offering creative solutions to problems created by the changing educational environment. This is followed by a discussion of the implications of resource allocation and attitudes to technology, factors which create or ameliorate barriers to engagement with ICT. The article concludes by suggesting how possible future developments in ICT can best be harnessed for educational use and suggesting areas for future research.

ICT: tool or subject?

Within art and design education there is no consensus on the role of ICT or even the validity of its role in the arts; prejudice exists within the commercial art market with some galleries reluctant to show digital prints (Ramos-Poqui, G. 1997). In education this attitude is echoed by critic Neil Postman who argues that instead of information, the Internet is providing a new form of 'garbage' (Tapscott 1998, 25); however, in a qualitative survey of over 200 schools in the UK, Wood (2004a, 179) reported teachers' beliefs that Internet use increases students' research skills and book use and Tapscott (1998, 26) claims 'On the Net, children must search for, rather than simply look at, information, forcing them to develop thinking and investigative skills, and much more.' I would suggest that evidence exists supporting both arguments; as a tutor I have been the frustrated recipient of unedited Internet downloads, however the existence of online museum collections and galleries is a fantastic research resource for art students, enabling access which was previously limited by geography. Generally there is a dichotomy of purpose for ICT in education: is ICT a tool or a subject? This is a question that must be addressed in order to develop and implement an appropriate educational system for the twentyfirst century.

Recent international research into technology use in art and design education (Wood 2004b) reveals that although a minority of teachers have embraced digital art as a subject encouraging full use of its potentials, for most teachers technology is conceived of and used as a tool, an addition to their repertoire, part of the explorative process, with finished pieces most often still achieved by traditional means

(Cameron 2000). 160

Reluctance to engage fully with ICT may result from teachers' pedagogical belief that the computer does too much for the student, or that the computer itself is a barrier to students' artistic expression with students using 'found material' in preference to creating their own visuals (Cunningham & Rivett 1999, 129), or getting carried away with what the technology can do, losing touch with the source which inspired them originally and losing sense of the outcome aesthetic. Conservative attitudes towards digital media reinforce stereotypes of ICT mediated images as 'cold, insincere, public, and commercialised' (Mak 2001, 96); students may share teachers' perceptions about the appropriateness of ICT to their learning and in the arts. Social psychologist Turkle sums up this view saying 'Just because they are interacting with a computer doesn't mean they are building and making something of their own' (in Tapscott 1998, 81). The computer militates towards creating a perfect finished piece and masks the evidence of experimentation which traditional work shows (Long 2001); this is a loss for students' practice, as it is their creative journey which art education seeks to encourage and ultimately assess. Thus many art teachers continue teaching in a traditional studio setting working with traditional media. Art teachers are sometimes accused of holding a narrow definition of art, precluding computer-generated images; but this may be because educational software programs are often more limited than their commercial counterparts and the results all 'look the same' (Sefton-Green 1999, 143). However, a growing number of art educators have recognised both the necessity and advantages of incorporating ICT into practice. Although initial technology hardware costs may be a barrier, once equipped there are cost and time advantages; and teachers are using computers as a research, an art-making and a communication tool.

The introduction of ICT in the creative fields has challenged the notion of art and what an artist is, what it means to be *good* at art, the role of the art and design graduate, and therefore what an art education for the twenty-first century should comprise for those who identify with digitally moderated imagery and

software as part of their 'everyday visual culture' (Callow 2001, 48). Using the computer as a tool for fine art allows risk-free experimentation, encourages spontaneity and means different learning approaches can be enabled. Traditional skills can be transferred to digital technologies and further developed; students can use digital images to find out onscreen if their ideas work and to suggest new ways of working both three-dimensionally in sculpture, ceramics and fashion as well as two dimensionally in photography, painting and drawing. The computer can be an art form in its own right, used for painting or sculpture or it can be a sketchbook for experimentation. Digital photography is a cheap and quick alternative to traditional photography; students can edit onscreen, save images for future use or print them. When students do embrace ICT, they find its potential for artistic creativity 'phenomenal' and 'astronomical' (Jones 1999, 86).

With the proliferation of digitally mediated imagery in the creative fields, some educators see the computer as a vital tool for fine artists of the twenty-first century and highlight the need for a re-evaluation of the traditional methods of teaching drawing and painting which still dominate art education. Yet elite art education institutions, for example, London's Royal College of Art, see a renaissance of painting in fine art practice (Utley 1998). This situation highlights the urgent need for curriculum debate, a review of art education's structure, efficiency and effectiveness.

'Avoid wearing plaids, stripes or prints ...' (VCRLN 2007)

A common fallacy in predicting the impact of ICT has been that introduction of technology will replace other existing forms and lead to a total restructuring of education; although a 'classroom revolution has not occurred' (Cuban *et al.* 2001, 825), we are moving from a phase of using technology to digitise existing practices and resources to one of using technology to transform them (Pinder 2006). Computer-mediated communication (CMC) has been adopted by institutions to support administration of courses (e.g. Blackboard), but lends itself to more creative uses. CMC

161 offers opportunities to reintroduce a 'more intimate method of communication' (one which has been eroded by increasing student numbers, staff and resource cuts (Badenhorst & Axmann 2002) and to parallel the experience of live interaction by offering a platform for course delivery, discussion groups, tutorial support, face-to-face video feedback or virtual participation in practical work through the medium of videoconferencing. Arising from a lack of exemplars of good practice of ICT use in the art and design curriculum there is a growing body of international research highlighting and codifying the extensive and increasing use of computers in the art and design classroom.

Educators are seeking to harness their students' enthusiasm for using technology informally and exploiting the possibilities for the simulation of commercial practice ICT offers. The Manchester Metropolitan Business School developed an eight week web-based package or 'retail game' to support first year undergraduates on retail management courses. The web-based project, designed by tutors from both the ecommerce and retail faculties, was based on an existing paper project where students must manage key operational variables, for example, stock, staff and store layout in planning a successful store opening. The web-based simulation was successful in going beyond replicating their previous paper project online and presenting students with a cross-curricular, iterative, dynamic model. The tutors identified a key benefit of the technology to be the ability for students to interact with the program and review decisions before submission; additionally the requirement for documenting the rationale behind decisions encouraged students' self-evaluation (Stubbs & Pal 2003). There is potential for creating similar simulations across the design field, using existing CAD/CAM technologies.

One of the key benefits offered by CMC is the ability to make links across space and time. And this is being exploited to foster links between educational institutions separated geographically. At the London College of Fashion a successful collaborative fashion design project ran on the National Diploma course, supported by the college's

Information Technology Research and Development Unit. Three UK colleges collaborated attending a joint face-to-face briefing and subsequently communicating via the use of a VLE 'Virtual Studio' in which mixed groups of students shared a virtual gallery. Communication was encouraged by placing notice boards in the gallery for general comments and also avatars for real-time chat. Pedagogically the sharing of students' work in process was a novel experience valuable for both teachers and staff, giving a much wider perspective than that usually experienced and 95–97 per cent responded positively to this aspect of the project in their evaluation, however timetabling constraints meant synchronous critiques were not utilised as envisaged (Turner 2005).

In an innovative solution to the familiar problems of increased student numbers and reduced resources, video feedback was introduced on an Interior Design module at De Montfort University, Leicester. Practical subjects can pose enormous strategic problems for course management at assessment; the volume of work presents storage problems, increasing numbers of part-time tutors and the traditional system of face-to-face tutorials can mean students waiting unacceptably long times before receiving feedback. By introducing a system of recording their 'crits' on video, the course team solved their management problems and introduced many additional benefits for themselves and their students. One advantage of video feedback is speed; assessment was completed, students could collect their work (freeing up space), view their feedback and request a tutorial within a day. Pedagogic benefits derived from 'placing verbalised comments in the direct context of the appropriate visual imagery' (Cruickshank 1998, 94). The video also became a valuable resource: for students to compare work, for the team to use in staff development, as a record of work for the moderator and as a portfolio of students' work (which could be placed on the Internet as a global shop window). Following positive student responses (67 per cent preferred video feedback, 83 per cent viewed others' feedback) the course further developed their use of video by

preparing 15-minute videos incorporating exemplars to accompany each course module. 162

Video technology offers both new ways of working and increasing opportunities to collaborate locally or globally by connecting classrooms and the relevant world beyond (Wood 2004b). In a college in South Africa video-conferencing was used to link classroom and industry in a project developed for the Department of Entertainment Technology at the Technikon Pretoria (Badenhorst & Axmann 2002). Videoconferencing exposed students to the planning and performance of a real-life puppetry production; the puppeteers demonstrated the construction of the puppets and their production planning in one videoconferencing session and allowed access to their dress rehearsal in another. Using videoconferencing gave students access to the process of project development and also allowed them to interact by asking questions and offering feedback to the professional company thus individualising their experience. The project itself was archived in video format as, and in common with the video feedback discussed above, this recording of learning activities for asynchronous streaming has enormous potential for use as an educational resource and for staff development.

The use of video technology has been pioneered in countries where geography presents a challenge to the delivery of education. An extensive survey of videoconferencing technology in Canadian schools (Video-conferencing Research Community of Practice Research Report 2006) concludes that where videoconferencing is used in moderation to achieve specific goals and is used in combination with other methods and activities it is an engaging medium for teachers and students. But, significantly, the survey also reports that the adoption of videoconferencing requires teachers to adapt both pedagogically and psychologically to the medium. Videoconferencing is ideal for use in art and design education because of its highly visual nature; as costs fall and quality improves it is being used to enhance the creative learning experience, the medium gives access to subject matter experts, virtual fieldtrips, museum

and gallery collections. Projects such as *ArtisanCam* (ArtisanCam 2007) commissioned by Culture Online (the Department for Culture, Media and Sport), link schools with practising artists and exhibitions. The web site features live web casts of artists in their studios or on location plus interactive *guided* tours of current exhibitions where students are introduced to relevant themes, follow up activities are proposed and students are encouraged to rate artworks (although personally I'm not very comfortable with this, as there does not appear to be an introduction to art criticism, perhaps this populist approach is appropriate in the world of *Pop Idol* and *Big Brother*).

RU online?

These exemplars have been successful in part due to the technical support they received; many such ICT-rich projects rely on additional funding, and the resource implications bring into question both the opportunities for widespread initiation and sustainability of projects such as these. Institutional factors can present enormous barriers to teachers' adoption and use of ICT; the homeostatic nature of educational institutions inhibits the substantial structural changes deemed necessary to counter the underuse of existing ICTs (Cuban 2001; Loveless 2003). Furthermore despite the predominance of positive reporting of such projects in the literature, evidence about teachers' engagement with ICT is contradictory. Watson states that despite widespread personal and administrative use of computers by teachers, those who recognise the pedagogical benefits of ICT are 'rare' (Watson 2001, 259). In Finland, where technology in schools is 'fairly ubiquitous', Sinko and Lehtinen (in Watson 2001, 258) suggest only 20 per cent of teachers use ICT. A survey of 6,000 US teachers, computer coordinators and school librarians found that 87 per cent of respondents believe that Internet usage does not improve classroom performance (Tapscott 1998, 138). Yet in Busby et al's (2000) literature review, they cite the use of computers in the art classroom as being extensive and increasing. This contradiction may arise because subject areas use ICT 'distinctively' (Wood 2004a, reporting that art teachers recognised

pedagogical advantages of adopting ICT in their practice and are receptive and inventive in its use, Wood contrasts their 'curiosity and gameness' (Wood 2004a, 180) with colleagues teaching in other subjects.

163 Teacher attitude and lack of confidence have been cited as major barriers to engagement with ICT training and in the classroom. However, teachers and students themselves report the biggest barrier to their use of ICT is the problem

of learning and using the technology itself. For some students (and I would argue teachers) 'the computer gets in (the) way' (Busby *et al.* 2000, 197) and learning the 'basic' skills is a far from simple matter (Jones 1999). ICT training is often unavailable or inadequate; and the mismatch between expectations and outcomes can lead to tensions between the 'fantastic potential of the technology and its complexity' (Jones 1999, 86).. Recurring technical problems and poor Internet connections can lead to plummeting confidence levels, and rejection of projects involving use of ICT, a situation compounded by the difficulties of accessing overburdened, understaffed technical support teams. Wang's (2002) review of research into educational use of ICT concludes that when teachers' needs for support are met, they feel empowered to successfully incorporate ICT into their teaching; when institutions are structured to foster supportive relationships between administrative, infrastructure staff and teaching colleagues, teachers use ICT more. Access to good resources in terms of hardware, software, training and time, encourage positive changes in ICT adoption; also personal familiarity with computers outside work increases their use in the classroom (although note Watson above). In reality, many decisions about the design and implementation of ICT plans are made not by teachers, but by senior management (Cuban 2001) and thus priorities do not necessarily reflect pedagogical issues but rather structural ones. Compounding this situation is a lack of exemplars of good practice; often the digital arts are developed by sole enthusiast teachers (Sefton-Green & Reiss 1999) and go unheralded. Even when teachers find good practice in their own workplace, if there is no institutional

plan ('wagon train' scenario, Mitchell *et al.* 2001, 113) it may prove to be counter-productive to general adoption of ICT use; Watson (2001) argues that far from inspiring colleagues to imitate their success, 'lone rangers' (Mitchell *et al.* 2001, 113) working with little or no institutional support, further inhibit others' involvement with ICT.

Even when institutions invest in ICT, they may underestimate the resource implications of its introduction for themselves and for students; availability and costing of peripherals such as scanners, printers, digital cameras, ink and paper are often overlooked. Systems such as videoconferencing are expensive to use, accessing the Internet from home may be prohibitively expensive. At a macro level, acquiring hardware can take a long time; teachers and students cite lack of computers as an impediment to their teaching and learning (Busby *et al.* 2000; Watson 2001). Some colleges cannot afford to buy appropriate industry standard equipment or software; students may feel disappointed and disadvantaged if they perceive their educational institution is not teaching them the most relevant skills and keeping up with the rapid pace of technological change in the commercial sector. ICT project implementation can be frustratingly slow; time is needed, but rarely available for peer observation, development of new cross-curricular teaching approaches and materials, software, and training sourcing and evaluation. To be valued by students, course related websites need updating, which has unrecognized time implications. At a micro level, teachers introducing ICT may find themselves with 'many arms being raised for help' and no additional classroom support (Callow 2001, 43) . Digital processes, such as scanning or video email, are time consuming for input or downloading; videoconferencing and CMC may suffer when timetabling does not allow them to be synchronous. ICT equipment is frequently set up on a business model, typing-pool scenario, often remotely, inappropriately for creative subjects, so ICT skills intended to be used by art and design students are often taught in isolation from creative ones.

Is the future bright?

UK research into the use of ICT in art and design (Wood 2004b) likens art

departments to school Cinderellas; they often operate in a make-do manner, working with resources unsuited to the specific requirements of their curricula. If we consider the future of the creative classroom is inexorably linked to ICT use, it should be considered of fundamental importance to understand the potential of the technology and to plan for successful engagement with ICT. And if we accept that a significant amount of learning with technology is already happening outside formal educational institutions then, instead of starting from the traditional perspective of how teaching ought to happen, perhaps teachers and learners should start from the other end of the spectrum: 'How are mobile devices being used outside education, and how can that be harnessed to enhance my skills?' (Stead 2006). The ability to connect remotely is providing the potential for the creation of unlimited networks locally and globally between practitioners, teachers and students enabling a variety of relationships and collaborations to develop and fundamentally altering the hierarchical model of teaching. Both teachers and students can now be creators, not just consumers, via online resources such as information portals for displaying best practice to online collections and public broadcasting via Myspace, Youtube, blogs and the like. The increasing accessibility of electronically mediated experiences creates opportunities for students to become cultural producers with global exposure, rather than just mere consumers, yet although 'young people *can* now reach new audiences on the Net it does not necessarily mean they have anything new to say' (Abbott 1999, 121). Thus it has never been more complex to deliver a 'relevant, demanding and meaningful' art curriculum (Sefton-Green 1999), although it is argued ICT should be at its heart (Baynes 2000). ICT is removing the constraints of time and geography and facilitating the best of distance and conventional learning; trends in ICT are for increased power with a corollary reduction in size and price, in Stead's (2006) words 'smaller, faster, cheaper devices working together in a web of connectivity'. We are already seeing online connections and access to gallery guides supplied via PDAs. Further

developments in display are leading to systems, which incorporate speech, gesture and touch as well as the potential for mobile education (Sharpe 2006), which has enormous potential for art and design education. The increasing maturity, performance and miniaturisation of processes, networking technologies, memory, displays and sensors is enabling a move towards pervasive computing, ubiquitous connectivity and more adaptable interfaces that are sensitive and responsive; context aware systems are being developed to filter information, enabling students to concentrate on the task, not the technology (Ley 2007) and allowing teachers to direct more focused online research.

If they fail to embrace the potential of these developments in ICT, there is a danger of educational institutions appearing or even becoming irrelevant to students' preferences and needs. However, they should also be wary of whole heartedly embracing the use of technology as somekind of panacea; teachers are not (and should not be) impressed with change without a sound pedagogical base (Watson 2001, 59). Although the literature suggests factors militating against the use of technology in teaching practice to include teachers themselves, student attitudes, technical and institutional factors, it is important to realize whilst these and resource problems do exist, placing the focus on them masks other concerns about ICT: for example, fears that its introduction will result in larger class sizes, reduced staffing and devalue face-to-face teaching (Cunningham & Rivett 1999). Just because CMC enables synchronous virtual communication, we should be wary of replacing traditional face-to-face interactions without a sound pedagogical basis (Stubbs & Pal 2003); a search of the literature by Canadian researchers (Video-conferencing Research Community of Practice Research 2006) found no definitive conclusions as to the educational merit of videoconferencing in spite of positive teacher and student evaluations.

The introduction of ICTs into the art and design classroom has seen new ways of working creatively, often blending technology with traditional fine art practice to develop new aesthetics. Yet it is important to recognise that the

introduction of ICT by itself cannot achieve objectives such as creativity (Johnson 1997) and that students' future success relies upon their ability to synthesise both artistic and technical expertise (Cameron 2000).

165 As educational institutions begin to engage with a new generation of ICTs, modes of delivery, assessment and support of courses must be addressed; systems need to be researched, analysed and designed. The impact on inter- and intra-classroom communication and organization must be explicitly addressed as CMC provides potential to permanently record the teaching, learning and assessment process as well as involving a wider network of participants; there is a need for dialogue regarding both the potential uses and abuses of these systems. Given that a high proportion of art and design teachers are also practitioners, they are well placed to investigate the possibilities and difficulties that engagement with technologies can produce.

ICT offers the opportunity to remodel education and should embrace new models of organization and departmental cooperation successfully to exploit the potentials of technology. ICT can prove a democratising influence; different techniques require different skills so there is an opportunity (although not a guarantee) for different students to shine (Wood 2004a). Furthermore, the power balance between teacher and student can and should be altered; Prensky (2007) argues that teachers cannot and need not be proficient in ICT as students are way ahead of them, rather teachers have an important role in evaluating its uses, and implications, providing guidance and feedback. Research on the effective use of video technology in Australia (Smyth 2005) and Canada (Video-conferencing Research Community

of Practice Research 2006) emphasises the importance of recognising existing good pedagogical practice in order to successfully align ICT with teaching approaches and highlights the need for quality standards in educational ICT. ICT should be adopted to enhance the experience of art education whilst maintaining traditional fine art skills; art educators should engage with issues such as copyright, plagiarism and originality to reclaim and define a digital aesthetic (Kirschenmann 2001). Intuitively to successfully embed technology in teaching practice, additional skills are required of the teacher to set and internalize clear goals for ICT use in their teaching and learning; these skills have been acquired by very few of today's academics, and until these additional skills are defined, this situation will remain unresolved. In reviewing the literature on ICT use in art and design education, it is clear that currently most research writing is descriptive and anecdotal and focuses on the positive impact of ICT. What is called for is more critical research and evaluation to inform educators how the dynamics of educational interactions may change when mediated by technology (Mitchell *et al.* 2001). The explicit teaching of skills required to configure, troubleshoot, produce and operate in the digital learning environment can help avoid the frustration and disappointment of technology failure, as well as empowering students. Art-specific ICT training is needed as technology is redefining art itself – its themes, tools and vocabulary (Wood 2004b), and it may require a fundamental reorganization of educational organisations with technical and creative tutors working collaboratively in Art-ICT suites to realise the tremendous potential of the technology available.

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